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Jaina Grantha Bhandārs
in
Rājasthān

PUBLISHER'S NOTE

It gives me great pleasure in presenting the "Jaina Grantha Bhandars in Rajasthan" to the readers. It is a thesis written by Dr. K. C. Kasliwal and approved by the University of Rajasthan for Ph. D. Degree This work contains a complete description of the 100 Grantha Bhandars situated through out Rajasthan. In my opinion this is the first work of its kind where comprehensive information about Jain Literature written in Prakrit, Samskrit, Apabhramsa, Hindi and Rajasthani has been given. From the work it is clear that Jains of Rajasthan took great interest in the safe preservation of the manuscripts written not only by the Jain authors but also by the non-Jain authors. I think it will greatly help to the students of Indian Literature and especially of Jain literature.

This is the 13th volume of the publication made by the Research Department of Shri Digamber Jain Atishaya Kshetra Shri Mahavirji. Four volumes of detailed catalogues of Jain Grantha Bhandars of Rajasthan have been published so far and the 5th volume is under compilation in which a detailed list of 20 thousands manuscripts will be given Apart from the publication of the catalogues, two old and valuable works of Hindi Literature 'Jinadatta charita' and 'Pradhumna charita' have so far been published and which were welcomed by the Hindi scholars as an asset to the literature Recently we have also published a collection of Hindi Padas called 'Hindi Pada Sangrah' in which 400 padas composed by about 40 Jain poets have been given.

In the last I feel pleasure in recording my thanks to the author of this book and to Dr. H. L. Jain who has kindly written forward of the book.

Mahavir Bhawan,
Jaipur
Dated the 10th Sept., 1967

Gairndi Lal Shah
Hon. Secretary

FOREWORD

It will be readily accepted that the basis of all civilization and culture is intellectual activity of man. But the earliest human thoughts and feelings were all lost to us for want of any material preservation of the same. A new age dawned when the thought-activity began to find expression in various kinds of crafts and arts. This may be said to be the dawn of history. It was however at a very late stage that man learnt to express his thoughts in language and record the same in some material form. Thus literature began to grow, human knowledge began to accumulate and each generation grew wiser and wiser by the recorded ideas and experiences of their predecessors. Art collections and literaries may therefore be said to be the most valuable part of national wealth, as on them is based the pride of heritage and the pace of future progress.

During the last few centuries every progressive country has not only adopted serious measures to preserve all its ancient art and literary treasures, but has also taken steps to discover even those archaeological remains which lie hidden underground. And it is on all these finds that the magnificent structure of history has been built.

Amongst these sources of history and culture the literary monuments of the past ages rank supreme. Unfortunately, in our country the search for old manuscripts though going on for atleast one century, has not yet been exhausted. Numerous manuscript-stores attached to public temples and private libraries have not yet been properly catalogued and even a casual inspection brings to light valuable works unknown so far. This is particularly the case with the Jaina libraries known as Shāstrs Bhandars, Dr. H D. Velankar listed no less than 121 catalogues of Mss in his Jinaratna-kośa published in 1944. Many more catalogues have since been published the most important of them being those of Jaisalmer and Rajasthan Shāstra Bhandars in several volumes.

In the compilation and publication of the Rajasthan catalogues Dr. Kastoorchand Kasliwal played an important role, and he followed up his efforts by a research thesis on "Jaina Grantha Bhandars in Rajasthan" which was approved by the University of Rajasthan for the award of the Ph. D. Degree. It is very gratifying to know that this valuable work is now being published. The wealth of information brought together in this volume will, I am sure, be found to be very useful to those who are interested in the search for MSS. So far as I know, it is for the first time

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JAINA GRANTHA BHANDARS IN RAJASTHAN



INTRODUCTION

In ancient India writing was not in practice. The memory of the people was so sharp that they felt little need for the art of writing. It was considered to be a sin to reduce the sacred texts to writing. So education was imparted orally from generation to generation. It was not the case with the Jainas only. The non-Jainas also had the same method of imparting the knowledge. The entire Vedic Literature in the beginning was oral. The texts were ordinarily recited and handed down orally from preceptor to disciple. The students used to get the texts by heart without a single error in pronunciation and accent for which there are definite rules. The Vedās are called Śruti owing to this oral system of learning.

According to the Jaina legends the gospels preached by all the Tīrthaṅkaras were oral and upto Mahāvīra, the last and twenty-fourth Tīrthaṅkara the same system of preaching the sermons orally remained in practice but the art of writing existed in Mahāvīra's time though it was not used in writing down the books. According to Jaina Purāṇas¹ the first Tīrthaṅkara Lord Rīṣabhadeva taught his two daughters named Brāhmī and Sundarī. The Brāhmī script was later on became famous after her name². There are references in ĀVAŚYAKANIRYUKTI BHĀSYA that Brāhmī script was originated by Lord Ādinātha. Thus the Jainas also shared the general Indian averseness to reduce the sacred texts into writing. When the literature grew more voluminous, the sūtra system was adopted as it was a very easy form for remembering the sacred literature. Much knowledge can be imparted in few words. The teachings of Lord Mahāvīra were reduced to Sūtra form by Gautama Gandhara who was the head of Jaina hierarchy and received direct teachings from omniscient Mahāvīra. Thus the whole of the Dwādaśāṅga Vānī is in Sūtra form. But gradually the sūtra system also could not help in preserving knowledge and the general attitude for not reducing the sacred texts into writing was modified.

-
1. इत्युक्त्वा मङ्गराशास्य विस्तीर्णं हेमपट्टके ।
अधिवाम्य स्वचित्तस्था श्रुतदेवी सपर्यया ॥ १०३ ॥
त्रिभु. करद्वयेनाभ्या लिखन्नक्षरमालिकाम् ।
उपादिशलिपि सख्यास्थान चाङ्कैरनुक्रमान् ॥ १०४ ॥

—Ādipurāṇa, 16th Parwa

2. (a) लेहं निवित्रीहाणं जिह्वेण वमंडं दाहिणं करेण ।

—Āvaśyakaniryukti Bhāṣya

- (b) तथा 'वमि' ति ब्राह्मी=आदिदेवस्य भागवतो दुहिता ब्राह्मी वा मस्कृतादिभेदा वागीतामाश्रित्य तेनैव दक्षिता अक्षरलेखनप्रविद्या सा ब्राह्मी लिपि ।

—Samavāyāṅga Sūtra Tikā P. 36

WHY SACRED TEXTS WERE REDUCED TO WRITING

The sacred texts which were previously in the form of sūtrās began to increase rapidly. Besides, new works came into being, texts on several subjects were written and commentaries and bhāṣyas on the original texts were made and this multiplication of knowledge necessitated the reduction of the sacred texts to writing.

RECURRING & DEVASTATING FAMINES

After the nirvāṇ of Mahāvīra in 527 B C¹, famines visited the land pretty often². During Maurya Candra Gupta's reign there was a continuous draught for 12 years. This was followed by another famine which also lasted for a long time. After the time of Sthūla Bhadrā, there was again a famine³. In short, after nirvāṇ of Mahāvīra several famines came in the country and due to these famines the retentive power of the memory of people began to decline.

Owing to the frequent famines many Jaina monks died. The knowledge which was in the memory could not be saved from destruction. Owing to only these famines Ācārya Bhadrā Bāhu who had the complete knowledge of the sacred texts also migrated to south with a large body of Jaina monks numbering about twelve thousand⁴, where most of the monks died. After the death of Bhadrā Bāhu the complete knowledge of the sacred texts was lost.

CONFERENCES TO PRESERVE THE TEXTS

In the absence of Bhadrā Bāhu who migrated to South India, Sthūla Bhadrā who had the less knowledge of the Pūrvas became the Head of the Community which remained behind in Magadha. There was fear that the knowledge of the sacred texts might lapse into oblivion. A council of the Jaina monks who were in the North India was convened in Pāṭliputra at which eleven Aṅgās were compiled and the remnants of 14 Pūrvas were united to form 12th Aṅga, the Dīṭhivāya. This was the first attempt made by Jainas to reduce the sacred texts to writing. But when the adherents of Ācārya Bhadrā Bāhu returned to North, they saw a big change among the Śādhus. It is also said that they had also changed the sacred texts though slightly. At this time Digambaras refused to acknowledge the canons compiled by Sthūla Bhadrā and his followers and they declared that the Pūrvas and Aṅgas taught by Mahāvīra were lost to a great extent.

1 Jacobi-Kalpa Sūtra- Introduction P 8.

2 Ancient India Vol III, by T C. Shah.

3 History of Jain Monachism by S. B. Deco. P. 20

4 Mediaeval Jainism by B. A. Saletore P 3

After the Pāṇliputra conference several attempts might have been made to compile and reduce the sacred texts into writing, but two of them are important, one made by Dīgambaras and the other by Svetāmbaras. As for Dīgambaras sources Shri Dharaśenācārya¹, the last Acārya who had retained the knowledge of one fraction of Angās and Pūrvas felt the necessity of preserving the remaining Jñāna (knowledge). He called two sages who afterwards became famous as Puspadanta and Bhūtabali², and taught them the portion of the fifth anga. Viyāhapannatti and twelfth Anga Ditthivāya. These were subsequently reduced into writing in Sūtra form by the two eminent pupils. Puspadanta composed the first 177 sūtras which are all embodied in the present "SATPRARŪPAṆĀ" and his colleague Bhūtabali composed the rest which is called SAṬA KHAṆḌĀGAMA. The date of composition of the above work is about 1st or second century B C.

As per Svetāmbaras³ sources it has been stated that a second attempt was made in Vir Samvat 980 (in about the middle of 5th or beginning of the 6th Century). A council was held at Vallabhī in Gujrāt for the purpose of collecting the sacred texts and writing them down. The Conference was attended by a large number of Jaina monks and was presided by Devardhigaṇi Ksamāśramana, the head of the school and with the common consent by the Jaina monks who were present at that time, the Angas and upāngas were committed to writing.

Thus it is certain that the system of writing down the manuscripts was in practice even before Bhadra Bāhu as the works of Sīdhānta cannot have originated at one period. It may be true that canons which were compiled by Puspadanta and Devardhigaṇi was the result of a literary activity that must have begun as soon as the organisation of monastic life was firmly established. As a matter of fact there are inscriptions of the 1st and 2nd century B.C. which confirm that the art of writing was much developed in those days. Thus it can safely be said that Devardhigaṇi's labour consisted merely of compiling the sacred texts partly with the help of old manuscripts and partly on the basis of oral-traditions. This was the beginning of the religious manuscripts.

FACTORS WHICH HELPED THE ESTABLISHMENT OF THE GRANTHA BHANḌĀRS

When the method of writing down the sacred texts was fully adopted, it was but natural that great and best efforts were made to write down all the texts which were in existence. On seeing the increasing number of the manuscripts day by

1. Preface to Mahābandha p. 14 and Śrutāvātār p. 316

2. Ibid. by Vivudh Śrīdhar

3. Fl. Ārtiya Jaina Śraman Sanskriti Ane Lekhan Kalā p. 16

day, the Ācāryas and the Head of Community decided that the temples should be the place where these manuscripts should be preserved as they were the only place where the manuscripts could be kept safe and could be easily accessible to the scholars. The place began to be called by the name of Grantha Bhandārs i.e. Storehouses of knowledge. They are also called Śāstra Bhandārs

SĀDHU'S WORK

The Jaina monks gave their best support to the establishment of the Grantha Bhandārs as they realised their great educational and social value. Since Ācārya Bhadrā Bāhu upto 16th Century A.D. there were powerful personalities among them and their influence on the public was tremendous. They used to travel throughout the country on foot and explained to the Jaina intelligentsia the importance of the sacred texts. Ācārya Kunda Kunda, Umāswāmi, Śiḥasena, Devanandī, Devardhigaṇī, Aklaṇk, Haribhadra Sūri, Jināsena, Guṇabhadra and Hemcandra etc, not only filled the Śāstra Bhandārs with their own works but preached the importance of writing down the manuscripts to the masses. They took initiative in the foundation of these Bhandārs. They spent the best part of their life in establishing these storehouses of knowledge for the posterity¹.

They explained to the masses that writing down of the manuscripts is not only essential from the educational or religious point of view but it is also a great source of earning goodness (Punya) for future. If we read the praśastis which are written at the end of the manuscripts, we shall see that most of the manuscripts have been copied out due to the result of teachings of these monks². The Ācāryas pre-

- (1) एहु मत्सु जो लिहइ लिहावइ, पढइ पढावइ कइइ कहावइ ।

जो एरु एरारि एहु मणि भावइ, गुणह अहिउ पुण्यफनु व पावइ ॥

—Vaddhāmān Kahā by Narsena

ये लेखयन्ति त्रिजगामनपुस्तकानि, व्याख्यानयन्ति च पठन्ति च पाठयन्ति ।

श्रवणान्ति रक्षणविधौ च समाद्रयन्ते, ते देवमर्त्यशिवजर्म नरा लभन्ते ॥

—Updeśa Tarangani.

- (2) ये लेखयन्ति सकल मुनियौजुयोग गन्धानुशासनमण्यमलकृतीष्व ।

छन्दामि शास्त्रमपर च परोपकारमम्पादनैकनिपुणाः पुनोत्तमास्ते ॥६४॥

किं किं नैनं कृतं न किं विवर्षितं दानप्रदत्तं न किं ।

केवाऽऽपन्नं निवारिता तनुमतां मोहाणांवे मज्जताम् ॥६५॥

नां पुण्यं किमुपाजितं किमु यशस्तारं न विस्तारितं ।

मत्कल्याणकलापकारगमिदं ये जामन लेखितम् ॥६६॥

ched that one who does not write or persuade others to write the Granthas or manuscripts, is good for nothing. Only those persons are regarded high and noble who distribute the manuscripts to others for the sake of spreading knowledge¹.

At the end of most of the manuscripts we find the following words written "one who writes or makes individuals to write, one who hears or one who makes others to hear, one who gives or one who makes others to distribute, is noble and sharer of Punya. He will surely attain Nirvān some day. The Jaina teachers also stressed the daily reading of these manuscripts and due to inclusion of the Swādhyāya (self-reading) in the six duties for a layman, the system of writing of the manuscripts increased day by day and more and more books were placed in the śāstra bhandārs as they were the centres of reading.

BHATTĀRKAS & JATĪS

Bhattārkas and Jatīs or Śrīpūjyas and their disciples called Mandalācāryas, Pāndyās and Brahmacārīs etc. were the originators of the Caityawāsi system. The Bhattārkas and Jatīs had great influence on the Jaina community for about seven to eight hundred years. Besides their other contributions to the Jaina community, their services towards the establishment of the Śāstra Bhandārs were valuable and noteworthy. Though they used to travel throughout the country but for a sufficient time and specially in rainy season they used to live at fixed places and such places of their stay became the centres of the manuscript libraries. They were great scholars also. They wrote works themselves and placed their copies in the various temples. Even today the centres of these Jaina Monks are the big centres of Śāstra Bhandārs, namely Nāgaur, Āmer, Ajmer, Pātan, Jaisalmer, Ahmedābād, Bīkāner, Jaipur, Kāranjā, Dūngarpur, Jainabidri. All the Grantha Bhandārs were established by these Bhattārkas. As for example the Śāstra Bhandār of Āmer was established by the Bhattārak Mahendra kīrti in the 17th Century. The Granth Bhandār of Ajmer was founded by the Bhattārak in 12th Century. The famous Granth Bhandārs of Nāgaur and Jaisalmer were established in Śaṃvat 1572 (1515 A.D.) and in 12th Century respectively. They used to engage several scholars and copyists to copy out the works. On

- (1) (a) तहि केवलि चरिउ अमरछरेण, रायरांदि विरयउ विछरेण ।
जो पढइ सुणइ भावइ लिहेइ, सो मामय मुहु अविरल लहेइ ॥

—Sudaṇsana Cariyu by Naynandi

- (b) पढै सुणै उपजै सुबुधि हवै, कल्याण शुभ मुख धरण ।
मन हरसि मनोहर डम कहै, मकल मघ मगल करण ॥

—Dharma Parīksā by Manohardās

religious days they pressed the masses to present such manuscripts to the temples and Granth Bhandārs. Most of the manuscripts which are available in the Libraries, were presented to the temples by the Śrāvakas on the advice of these monks.

(1) As for example a copy of Uttarapurāna of Puspadanta was presented to Muni Dharmacandra by Śrī Paharāja and Dhanaraj and his wife Pātamdey in Saṁvat 1577 (1520 A.D.) after getting the manuscript written¹.

(2) In Saṁvat 1533 (1476 A.D.) Dhanakumār Carita was copied for the sake of Muni Ratan Bhūṣana and presented to him by Sāha and Dāsā at Nayanpur².

(3) In Saṁvat 1616 (1559 A.D) the manuscript of Pāndava Purāna was presented to Mandalācārya Lalitakīrti at Āmer by Śrī Nemā in the Neminatha Jain temple³.

(4) The manuscript of Yaśodhara Carita was presented to Ācārya Śubha Candra who was the pupil of Bhattārak Candrakīrti by Sāh Nāthu in Saṁvat 1661 (1504 A.D.)⁴

(1) मवत् १५७७ वर्षे नागपुर वास्तव्ये साधु अर्हदास तद्भार्या अल्हासिरि तत्पुत्र साधु पहराज द्वितीय धनराज भार्या पाटमदे एतैरिदं शास्त्रं लिखाप्य मुनिश्रीधर्मचन्द्राय दत्त ।

--Uttarpurāna Tika-Āmer Śāstra Bhandār

(2) मवत् १५३३ वर्षे पीप मुदि ३ गुरो श्रवणक्षत्रे श्रीनयनपुरे सुरत्राण गयासुद्दीन राज्ये तच्छिष्य मुनि रत्नभूषण तन्निमित्ते खंडेलवालान्वये साह नाथू तद्भार्या नैणसिरि तयो पुत्रा पचायण भार्या पुसरी । साह तेजा भार्या तेजासिरि तत्पुत्र साह डूगर । साह गोल्हा भार्या गोल्हसिरि तयोः पुत्री साह दामा तयोः निजज्ञानावरणीय कर्मक्षयार्थमिदं धन्यकुमारचरित्रं स्वहस्तेन प्रदत्तं ।

--Praśasti Sangraha Āmer Śāstra Bhandār-Jaipur

(3) मवत् १६१६ वर्षे माद्रपदमासे शुक्लपक्षे चतुर्दशीतिथी बुधवासरे धनिष्ठानक्षत्रे आमरे महादुर्गे श्रीनेमिनाथजिनैचत्वालये श्री राजाधिराजभारामल्लराजप्रवर्तमाने साह नेमा इदं शास्त्रं पाडवपुराणनामानं मडलाचार्यश्रीललितकीर्तये घटापित दशलक्षण-व्रतोद्योतनार्थं ।

--Pāndava Purāna--Āmer Śāstra Bhandār-Jaipur

(4) मवत् १६६१ श्रावणामे साह नाथु तेनेदं यशोधरचरित्रं लिखाप्य भट्टारक श्री चन्द्रकीर्ति तस्य शिष्य आचार्यशुभचन्द्राय दत्तं कर्मक्षयनिमित्तं ।

--Yaśodhara Carita.

(5) In the year 1634 Bāi Karmā presented Jai Kumār purāna to Brahma-kāmarāja in the city named Surat¹.

(6) Ādipurāna was presented to Bhattārak Surendra Kirti by Dewān Balca-ndra Chābra in Saṁvat 1833 (1766 A. D.)²

(7) Pravacana Sāra was presented to Muni Dharma Candra in Samvat 1577 (1502 A.D) at Nagaur³.

(8) Bhāva Sangraha of Devasena was presented to Ācārya Lalitakirti by Sah Malu in Saṁvat 1609 (1552 A.D) at Śerpur⁴.

(9) In Samvat 1551 (1494 A.D.) Labdhīṣār was presented to Muni Laxmī Candra by sri Pāsa śah at Medpāt śripur Nagar⁵.

(10) In Saṁvat 1632 (1575 A.D) Praśnottara Śrāvakācar of Sakalkirti was copied by Pandit Ratna for Bhattārak Lalita Kirti⁶.

Moreover whenever, they found any manuscript lying, unpreserved or in a bad condition, it was placed in the Śāstra Bhandār by these monks. Due to this system of collection we find today several manuscripts written outside the places where the Śāstra Bhandārs are situated. Thus the institutions of Bhattārkas and Śrī Pūjyas were the best supporters in the establishment, safe preservation and enhancement of the Śāstra Bhandārs. Their services in this respect will always be remembered

- (1) सवत् १६६१ वर्षे गुज्जर्देशे श्री सूरतविदार श्रीवासपूज्यचैत्यालये हूँवडजातीय . . .
..... बाई करमा ब्रह्मश्रीकामराजाय जयकुमारपुराण दत्त ।

Jaikumār Purana.

- (2) मवत् १८३३ वर्षे भट्टारक श्री १०८ श्री सुरेन्द्रकीर्तये दीवानश्रीबालचन्द्र
छावडागोत्रस्तद्विध दशलक्षणव्रतोद्यापनार्थ इद पुस्तक घटापित ।

--Ādipurāna--Āmer Śāstra Bhandār-Jaipur

- (3) Āmer Bhandār Praśasti Sangrah Page. 36

- (4) Rājasthān ke Śāstra Bhandār ki Grantha Suchi Vol III p. 21

- (5) --do -

RULERS & ADMINISTRATORS

Rulers and Statesmen contributed equally to the establishment and preservation of the Jaina Grantha Bhandārs. The Rulers who were non-Jainas also saved these Bhandārs from destruction. The South India dynasties like Rāṣtrakūtas, Cālukyas, Pandyās and Gangās gave their best assistance to these Bhandārs and due to the support of these kings, there are still great centres of literature. Mahārājā Jaya Singh Sidha Rāy who was very fond of learning established a Royal Library by getting good many books written on the different subjects. He got several copies of Sidha Hema Vyākaraṇa prepared and presented them to the scholars and various Grantha Bhandārs. Kumārpāla established 21 Śāstra Bhandārs in every one of which he placed a copy of Kalpa Sūtra written in golden ink¹. He at his Guru Hemcandra's advice employed several hundred scribes to make copies of the scriptures and distributed them all over India. A number of manuscripts still exists. He himself used to visit the libraries and took much interest in them. Pethadadeva, the Minister of Māndavgarh also established seven Bhandārs.

Among the Administrators, ministers and Dewāns of the various states who founded and gave support to the establishment of the Śāstra Bhandārs may be mentioned the names of Vastupāl, Tejapāl, Pethada Sāh of Mandava, Bharata, Nanna, Nānū Godhā, Balcandra Chābrā, Amarcanda and others. Vastupāl and Tejapāl were interested in establishing the Śāstra Bhandārs. 'Vastupāl² who built one of the famous temples at Mount Abu, established a Bhandār also at a cost of 18 lakhs, which was later on destroyed by the Muslim invaders. Vastupāl wrote one manuscript with golden ink and six manuscripts on Palm leaves. Pethada³ Sāh the minister of Māndavagrah was the follower of Ācārya Dharma Sūri and during the preach of his Guru whenever there comes name of Gautama, the minister presented one gold coin for the writing of the manuscripts. He established seven Śāstra Bhandārs including one at Abu at a cost of 36 thousand gold coins. He provided silken satchels and gold plates to protect leaves from thumb impression at the time of reading. Nānū Godhā⁴ who was the minister of Rājā Mānsingha requested Śrī Bhattāraka Gyaṅkīrī to compose Yaśodhara Carita. Bal Candra⁵ Chabra and Amar Candra who

1 श्रीकुमारपालेन सप्तशतलेखकपाश्चात्फलक्ष ३६ महस्त्रागमस्य सप्तप्रतयः शीवर्णाक्षराः श्रीहेमाचार्यप्रणीतव्याकरण-चर्चितादिग्रन्थानामेकविंशति प्रतयो लेखिताः ।

—Upadeśa Taraṅgini p. 140

2 Bhārtiya Jaina Śramaṇa Saṁskṛiti Ane Lakhan Kalā by Munī Puṇya Vyāsi p. 83

3. Updeśa Taraṅgini page 134

4 Yaśodhar Carita preserved in Āmer Śāstra Bhandār, Jaipur.

5. Vira Vānī vol I

were the Dewāns of the Rulers of Jaipur State, got written several manuscripts and distributed to the various Śāstra Bhandārs of Jaipur City. They also constructed Jain temples in Jaipur City and established Śāstra Bhandārs in them.

Bharat¹ and Nanna, the ministers of Rastrakūta dynasty in Mānyakheta requested the famous poet Puspadanta to compose Mahāpurāna in Apabhraṃsa language in 9th Century and patronised the poet. The minister also got many copies of the Mahāpurāna, and distributed them in various parts of India.

Mohan Dāsa who was the Dewān of Mahārājā Sawai Jai Singh (1678 to 1724) constructed a very big temple in Āmer and established a Grantha Bhanāār in it.²

Dewān Ramcandra Chābrā (1784), Rao Kṛipārām Pāndyā (1782 to 1790) and several other Dewāns of Āmer and Jaipur gave their full support for the establishment of Granth Bhandārs and copying out the manuscripts for distribution.

Ś R Ā V A K A S

The Śrāvakas played a prominent part in the preservation of these Bhandārs. They enhanced the number of manuscripts by their presentation to Śāstra Bhandārs. On every religious day they used to offer some book. They used to request the scholars and monks to compose the new works and when the new works were completed they got several copies written and presented one copy to each Śāstra Bhandār. They gave support to the scholars. Caudharī Devarāj, Nemicaṇḍa Śrīdhar, Sādhu Bhullan, Todarmal, Harsa Sāha, Hemrāj were among the thousands of Śrāvakas who requested the scholars and got prepared the manuscripts. The most important and valuable contribution of these Śrāvakas was that they always wanted the books in the common and national language and also requested the authors either to translate the original works into common language or to compose the new one so that they could easily be able to read these works themselves. Moreover there were several merchants and bankers who got written several copies of these manuscripts and distributed them to the various manuscript libraries for the sake of reading. After the down fall of the institution of Bhaṭṭārakas, they saved the Śāstra Bhandārs from disintegration. They took the management in their own hands and in the time of muslim attacks they concealed them in the basements of the temples. In the later period of 17th to 19th Century, there had been many Hindi Scholars in Rājasthān and Gujrāt who not only composed the works but also shared equally in

1. Uttara Purāna of Puṣpadanta

2. Vīravāni, Jaipur. Vol I.

writing down the manuscripts and supplied them to various places. They were so enthusiastic that as soon as the learned scholar Pandit Toḍar Maī of Jaipur (18th Century) translated the voluminous Prākṛit work of Gommaṭasār into Hindi prose, the manuscript copies of this work were got written down and supplied to important Bhandārs of not only of 'Upper India' but of South India also. In the later period they formed an institution where only copying out of manuscripts was done. These institutions existed in most of the important literary centres such as Āmer, Sāngāner, Cāksu Todāraisingh, Nāgaur, Jaisalmer, Ḍuṅgarpur, Sāgwāra, Sāmbhar etc. Such an institution was closed only 40 years ago in the Jaipur City after the system of printing came fully in vogue.

Some of the names of the Śrāvakas out of the thousands are given here under:—

(1) Dharnā Sāh under the preachings of Jina Bhadrā Sūri presented some manuscripts written on palm leaves to the Bhandār of Jaisalmer.¹

(2) Sahajapāl who lived in Ahmedābād wrote himself hundred manuscripts for presentation to the Grantha Bhandārs.²

(3) Devasunder and Somasunder of Tapāgacha undertook the restoration of Bhandārs at Pātan and Khambāt.³

Raidhu, the famous Apabhraṁśa poet wrote more than twenty books in Apabhraṁśa language and every one of them was composed on the initiative of the Śrāvakas. The poet also presented his works to the Śrāvakas after giving their full description. In his Dhanūmāra⁴ Carita he gives full story of Natṭala Sāh who requested him to compose the work. Natṭala Sāh was famous throughout India and

१. मदन १८८७ वर्षे श्रीखरनरगच्छे श्रीजिनराजमूरिपट्टालकार श्रीगच्छनायक श्रीजिनमद्र मूर्तिगुणामुपदेशेन पुस्तकमेतन्निबन्धितं, गोधितं च । लिखापितं शाह धरणाकेन मृतमाडया महिनेन ।

२. श्रीमदहममदावादावास्तव्य संघनायक । महजपालनामाऽऽसीत्, पुण्यप्राग्भारनामुरः ॥१५॥
जानावरणकर्मोत्थध्वान्धवसविधित्मया । गुरुणामुपदेशेन, समघपतिरादरात् ॥२३॥
पदमाईप्रियापुत्रविमलदाससंयुतः । अलेखयत् स्वयं वृत्तेरमुष्याः शतशः प्रतीन् ॥२४॥

Praśasti of Kalpa Kirnāwalī

3. A Descriptive Catalogue of Manuscripts in the Jain Bhandārs of Pattan P. 40

4. Praśastri Sangrah of Āmer Śāstra Bhandār, Jaipur. P 105.

had his business in all the provinces at that time. He also requested Kavi Śrīdhara to compose Parswanātha Caritra in the year 1189 A.D.

Mānnika Rāja wrote his Nāga Kumāra Carita at the request of Todar Mal who was famous in his time as Vastupāl was famous in 12th Century in Gujrāt.¹

Yaśah Kīrti composed the Pāndava Purāna in Apabhraṃsa language and presented his work to Kśemrāja the son of Viha.²

Jinadatta Carita, a Hindi work of 12th Century was composed by Rajasing on the request of the Śrāvakas.³

Dūngara kī Bāvanī was constructed by the poet Padam Nābha on the request of Dūngara in 15th Century.⁴

Caubīsi Gīta was composed by Delha on the request of some Śrāvakās in the 14th Century.⁵

Jambū Swāmi Carita was composed by Śrī Nāthurām on the request of Kīśan Dev son of Mool Cānda.⁶

Jain ladies also took great interest in getting the manuscripts written by the scholars and copyists. Poet Śhrīdhar, wrote his Bhaviśyadatta Carita on the request of Rūpanī wife of Nārayan.⁷

TEMPLES

Except a few, all the Grantha Bhandārs are situated in the Jain temples and Upāsārās. This shows that in the past these temples remained the centres of learning. The Bhattārkas, Jātīs and Pāndyās, and also some of the scholars used to live in the temple and worked there. They also imparted the religious and other

1. Praśasti Sangraha of Āmer Śāstra Bhandāra, Jaipur. P 113

2. Ibid. P. 122

3. Manuscript preserved in Śāstra Bhandāra, Jain Temple Patodi, Jaipur

4. Śāstra Bhandār Thohiyā Jain Temple, Jaipur.

5. Rajasthān ke Śāstra Bhandāron kī Suci, Part II P 379

6. -do-

Part III. page 211

7. Praśasti Sangraha of Āmer Śāstra Bhandāi, Jaipur. P. 153

kinds of education to the students at their residence. Students were not taught only religious books but other subjects also such as Grammer, Āyurveda, Jyotiṣa and Mathematics etc

We find a Jaina temple even where there are only a few families and in every temple there is a Grantha Bhandār attached to it having a small or large number of manuscripts. This shows that not only in the past but even today the temples are the centres of intellectual activities. This condition is specially applicable to the Jaina temples of Rājasthān. The Grantha Bhandārs of Nāgaur, Jaisalmer, Bīkāner, Alwar, Bharatpur, Jaipur Ajmer, Tonk, Udaipur, Ḍūngarpur, Koṭa, Būndi, Kāmā. Deeg etc. are situated in temples only

MATERIAL USED FOR MANUSCRIPTS

Manuscripts which are housed in the Grantha Bhandārs are of various kinds. In the VRIHAD KALPA SŪTRA five kinds of books are described:-

गन्धीपुस्तक. कच्छपीपुस्तक मृष्टिपुस्तक. मम्पुटपुस्तक
छेदपाटीपुस्तकश्चेति पुस्तकाः ।

These five kinds of books are mainly those which are written on palm leaves. Now we shall consider the various kinds of material on which manuscripts were written. Some of them which are found frequent in the Grantha Bhandārs are as follows :-

Manuscripts written on Palm Leaves

Manuscripts written on Bhojpatra

Manuscripts written on Cloth

Manuscripts written on Paper

Manuscripts written on Paper

Manuscripts written on Copper Plates

MANUSCRIPTS ON PALM LEAVES

When the system of reducing the sacred texts into writing was adopted, palm leaves were used for writing. Before 13th Century, the paper industry was neither developed adequately nor was it considered proper to write the manuscripts on paper. The oldest dated manuscript found in one of the Grantha Bhandārs of Jaisalmer is of 11th Century and is written on palm leaves. This is a manuscript of OGHA NIRYUKTI VRITTI of Samvat 1117 i.e. 1050 A.D. There is a description

found in the KUMĀRPĀL PRABANDH that once the King Kumārpāl went to visit the library. Seeing that the books were being written on paper he enquired the reasons for this and he was told that due to the shortage of palm leaves the papers were used.¹

The manuscripts written on pālm leaves are frequently available in the Bhandārs of South India in a good number and in the Bhandārs of Pattan, Cambay, Dhalaka, Karnāvātī, Vijapur, Candawātī, Jaisalmer, and Prahladanpur. The pālm leaves manuscripts are also of various kinds such as written in ordinary ink, and in golden ink and illustrated one.

All the pālm leaves manuscripts have either one hole in the middle or with two holes on the left and the right in case of long manuscripts. The manuscripts are generally placed between two wooden plates.

MANUSCRIPTS WRITTEN ON CLOTH

Cloth was a material used by Jaina Scholars for the manuscripts and specially the Citra Patās. Yantra Patās, small Stotrās (prayers) and other such material used to be written on cloth. The earliest manuscript written on cloth and found in Jaina Śāstra Bhandār of Pattan is of 1361 A.D. This manuscript consists of 92 leaves measuring 25'x5". The manuscript is well preserved and the letters are very clear. The other manuscript is of 1396 A. D. and is Sangrahani Tīppankam preserved in the same Bhandār. There is another manuscript Pratisthā Pātha in the Grantha Bhandār of Pārswanātha Jaina Temple of Jaipur. This manuscript was written in the 17th Century. Some manuscripts are illustrated with coloured pictures which represent the Tīrthankars. There is a painting on cloth in a Grantha Bhandār Pāṭodi Jain temple, Jaipur in which the idea how the Rājputa Rulers became dependent on the British, is shown. The maps of three worlds. Jambū Dwīpa, Videha Kṣetra, Adhai Dwīpa and other places according to the Jaina Geography are available in abundance in the Grantha Bhandārs

MANUSCRIPTS ON PAPER

In most of the Grantha Bhandārs in Northern India, manuscripts are generally found written on paper. But there is no such manuscript written before

१. एकदा प्रातर्गुरुन् सर्वसाधूश्च वन्दित्वा लेखकशालाविलोकनाय गतः । लेखका-
कागदपत्राणि लिखन्तो दण्डा । तत गुरुपाश्वे पृच्छा । गुरुभिरुचे श्रीचौलुक्यदेव !
मम्प्रति श्रीताडपत्राणां वृष्टिरस्ति ज्ञानकोशे. अन- कागदपत्रेषु ग्रन्थलेखनमिति ।

13th Century. Manuscript written in 13th Century are good in number in some Bhandārs of Rājasthān as well as of Gujrāt. This shows that in 13th Century the paper industry was much developed. The paper was manufactured in various places of India and was widely manufactured in Rājputānā also. The paper Industry was carried out at some places, such as Sāngāner, and Bikāner. The manuscripts which are in the several Grantha Bhandārs of Jaipur are written on paper which was prepared in Sāngāner which is 8 miles from Jaipur City.

The manuscripts written on paper are of several size and also of various kinds. The leaves are numbered only on one side. The corners of left and right of the several manuscripts are decorated with the various kinds of paintings in red and blue. Paper manuscripts are found written in golden and silver ink. They are also illustrated one. Such manuscripts are found generally in Svetāmbar Grantha Bhandārs. There is manuscript of Kalpasūtra written in golden ink and richly illustrated which might cost about a lakh.

Manuscripts written on wooden plates and copper plates are few in number. But all the Yantras which are in the Jaina temples are written on copper plates.

There is a large Yantra Literature in Jaina temples. All the Yantras are either on copper or bronze plates. Except these, there are silver and gold plates on which also Yantras and Mantras are written and are placed in temples.

पट्टिकातोऽ निखच्चमां मवंदेवामिदं गणि . ।
आत्मकर्मक्षयायाय, परोपकृतिहेतवे

—Commentary of Uttarādhyayana by
Nemi Candra (12th Century)

There is a Kāstha Paṭṭikā in Jaisafmer Bhandār which is also illustrated.

The copyists of the manuscripts used to write with special pens which were prepared by the experts. Different kinds of pens were used in writing the manuscripts on palm leaves, paper or cloth. In Sanskrit we shall see the various types of pen described in the following lines:—

ब्राह्मणी श्वेतवर्णा च, रक्तवर्णा च क्षत्रिणी । वैश्यवी पीतवर्णा च, अमुरी श्यामलेखिनी ॥१॥
ज्वेने मुखं विज्ञानीयात्, रक्ते दरिद्रता भवेत् । पीते च पुष्कला लक्ष्मीः, अमुरीक्षयकारिणी ॥२॥
चिताग्रे हस्ते पुयमग्रामुखी हस्ते धनम् । वामे च हस्ते विद्या, दक्षिणा लेखिनी लिखेत् ॥३॥
अग्रग्रन्थिहरेदायुर्मध्यग्रन्थिहरेद्धनम् । पृष्ठग्रन्थिहरेत्, सर्वं निग्रंथिलेखिनी लिखेत् ॥४॥
नवांगुलमिता श्रेष्ठ्या, अष्टौ वा यदि वाऽधिका । लेखिनी लेखयेन्नित्यं, धनवान्यसमागमः ॥५॥

KINDS OF INK USED

The ink used in writing the manuscripts was also of various kinds. There are six kinds and their method of preparation was also different. Three kinds of ink used for writing on palm leaves are as follow:—

1st kind

सह्वर-भृङ्ग त्रिफला, काभीस लोहमेव नीली च ।

समकज्जल बोलयुता, भवति मपी ताटपत्राणाम् ॥

2nd and 3rd kind

कज्जल पा (पो) इण बोल, भूमिलया पारदस्स लेस च ।

उसिणजलेण विघसिया, वडिया काऊण कुट्टिटज्जा ॥१॥

तत्तजलेण व पुण्णो, धोलिज्जती दढ मसी होइ ।

तेण विलिहिया पत्ता, वच्चह रयणीइ दिवसु व्व ॥२॥

कोरडए चि सरावे, अ गुलिआ कोरडम्मि कज्जलए ।

मद्दह सरावलग्ग, जांव चिय चि [क्क] गं मुअइ ॥३॥

पिच्चुमदगुंदलेसं खायरगुंदं व बीयजलमिस्स ।

भिज्जवि तोएण दढ, मद्दह जा त जल सुसइ ॥४॥

4th kind

Means of preparation for writing on the paper or cloth –

निर्यासात् पिच्चुमन्दजाद् द्विगुणितो बोलस्ततः कज्जल,

मजात तिलतैलतो हुतवहे तीव्रातपे मर्दितम् ।

पात्रे शूल्वमये तथा शन (?) जलैर्लाक्षारसैर्भावितः

सद्भन्लातक-भृंगराजरसयुक् सम्यग् रमोऽय मपी ॥१॥

5th and 6th kind

मध्यर्धे क्षिप सद्गुन्द, गुन्दार्धे बोलमेव च ।

ताक्षा बीयारसेनोच्चैर्मदयेत् ताम्रभाजने ॥१॥

बोलस्य द्विगुणा गुन्दो, गुन्दस्य द्विगुणा मपी ।

मदयेद् यामयुग्मं तु, मपी वज्रममा भवेत् ॥२॥

There were also some rigid principles of writing the manuscripts and the writer had to follow them. How long the letters should be and of which size, where the letters should be curved and where they are required to be written in straight way.—

अक्षराणि समशीर्षाणि, वर्तुलानि घनानि च ।
परस्परमलग्नानि, यो लिखेत् स हि लेखकः ॥
ममानि समशीर्षाणि, वर्तुलानि घनानि च ।
मात्रासु प्रतिबद्धानि, यो जानाति स लेखकः ॥
शीर्षोपेतान् मुसपूर्णां शुभश्चेत्सिगतान् समान् ।
अक्षरान् वै लिखेद् यस्तु, लेखकः स वरः स्मृतः ॥

QUALIFICATION OF COPYISTS

Every layman was not allowed to write or copy out the manuscripts. The writer should have been familiar with the Alphabets of every state and an expert in all the languages. He should be genius, good in talking, sensible, and having control over his INDRIYAS;

सर्वदेशाक्षराभिज्ञः सर्वभाषाविशारदः ।
लेखकः कथितो राज्ञः सर्वाधिकरणेषु वै ॥१॥
मेधावी, वाक्पटुर्धीरो, लघुहस्तो जितेन्द्रियः,
परशास्त्रपरिज्ञाता, एष लेखक उच्यते ॥२॥

The writer should possess the various instruments of writing. These have been described in the following stanza:

कुपी १ कज्जल २ देश ३ कम्बलमहो ४ मध्येच शुभ्रं कुशं ५,
कावी ६, कलम ७, कृपाणिका ८, कतरणी ९, काष्ठं १० तथा कागलम् ११ ।
कोकी १२, कोटरि १३, कलमदान १४, क्रमणो १५, कट्टि १६ स्तया कांकरो १७,
एतै रभ्यककाक्षरेष्व संहितः शास्त्रं च नित्यं लिखेत् ॥१॥

HANDLING THE MANUSCRIPTS

In the end of the manuscripts, the writer writes some advice for the readers. He requests the readers to handle the manuscript properly as with great difficulty the manuscript was written. They also used to write that they have done only true copy

of the manuscript from other manuscript without changing any word and if there is any mistake, they should not be blamed for the same

अदृष्टदोषान्मतिविभ्रमाद्वा, यदर्थहीनं लिखितं मयाऽत्र ।

तत् सर्वमार्थैः परिशोधनीयं, कोपं न कुर्यात् खलु लेखकस्य ॥

यादृश पुस्तकं दृष्ट, तादृशं लिखितं मया, यदि शुद्धमशुद्धं वा मम दोषो न दीयते ॥

मग्नपृष्ठिकटिग्रीवा, वक्रदृष्टिरधोमुखम् । कण्ठेन लिखितं शास्त्रं, यत्नेन परिपालयेत् ॥

वद्धमुष्टिकटिग्रीवा, मददृष्टिरधोमुखम् । कण्ठेन लिखितं शास्त्रं, यत्नेन परिपालयेत् ॥

लघु दीर्घं पदहीनं वज्रहीनं लक्षणं हुई, अजाणपण्ड मूढपणह पडत हुई ते सुधकरी भणज्यो ॥

MANAGEMENT OF THE GRANTHA BHANDĀRS

Granthas enjoy the same respect as Gods and they are respected as next to Tirthankaras in the Jaina religion because what is written in the texts, originally came out from the mouth of the Tirthankaras as such the Grantha Bhandārs are held in great esteem. Every one going to a temple has to visit the Grantha Bhandār also and to read some lines of a manuscript. Thus the Grantha Bhandārs have an important place in the society. The management of the Grantha Bhandārs is entrusted to such persons who are either the scholars or possess some knowledge about the manuscripts.

In ancient time, the management of the Śāstra Bhandārs was under the guidance of the monks and Sādhus. From 13th Century Bhattārkas became influential and the Śāstra Bhandārs came under their control. In the beginning they were the great scholars so they themselves managed the Śāstra Bhandārs very efficiently. They had with them several persons who used to be experts in writing and copying out the old manuscripts. Wherever they used to go, they used to keep with them a number of manuscripts. They exercised great vigilance over manuscripts. Whenever it was found that particular leaves of the manuscript were damaged, then immediately new leaves were substituted for the damaged ones. Veshthans, wooden plates were also often replaced. Some time they used to sell the manuscript to the Śrāvakas for placing them in other Śāstra Bhandārs. In short we can say that the Bhattārkas and their pupils had full control over the management of the Śāstra Bhandārs.

But after the down fall of this institution the management of the Bhandārs came into hands of the House holders. Some of the Śrāvakas were great scholars in their time. There was remarkable progress in the number of manuscripts. But some time after the management vested into the hands of illiterates and persons of backward ideas, neither the Jainas used the manuscripts nor they allowed persons of other religion to do so. Some times the manuscripts remained in locked for years and were reduced to ashes.

Generally every Bhandār whether it is a big or small is managed or run on the lines of a library. Every manuscript is entered in a register which is called Granth Sūci or catalogue of the manuscripts in which names of the manuscripts, authors and their language are quoted. The number of the register is also pasted on the Vesthanas of the manuscripts so that there may be no inconvenience in taking out the manuscripts from the Bhandārs. Previously when there was no Almirāh system, all the manuscripts were either placed in cloth bags or in wooden boxes. At present also the same system of cataloguing exists. I have seen several Grantha Bhandārs where full account was maintained of Granthas i.e. how many have been issued to the Śrāvakas for reading and how many were returned by them and how many were kept in the Śāstra Bhandārs. This account was maintained daily. Full name and address of the readers were written and receipt signatures taken in Bahīs. There was a rule according to which a complete manuscript was not given to the readers but either half of it or a smaller part was issued. There were two advantages in this system. The first was that more than one person could read the manuscript and the second was that the book could not be completely lost.

Every year either on the day of Śrūta Pancamī¹ or in the month of Bhādrapad all the manuscripts are taken out from the room and kept in the sun shine for some time so that there may be no danger to the manuscripts from worms and dampness.

In order to create some interest among the persons, the management some time arranges exhibitions in the temples on the religious days or at Śrūta Pancamī. These functions are attended by the members of the community. On these occasions they show the importance of the manuscripts.

There used to be a section in every important library where the work of writing down or copying out the new manuscripts was done. From these places outsiders also got the manuscripts written for them. These copyists were like printing presses and they used to earn their livelihood by writing the manuscripts. Pen-holders, ink and other material of writing were either supplied by the temple or they used to manage for themselves.

In these libraries daily sermons are held. A scholar reads a religious work and others listen to him. This system of Śāstra Sabhā is still in vogue at several places. The Śāstra Sabhā of Jaipur and Agra ever remained famous. In these conferences the importance of the writing down of the manuscripts is also imparted to the listeners. In the noon speeches are held. In Agra at the time of Banārsī Dāsa

1. It comes always on the 5th day of bright Jeṣṭha month

(17th Century) there was a very good association, where the learned and old persons used to come and discuss with each other the principles of religion and other subjects. These persons used to request scholars to write new works of their choice in order to quench their thirst of learning.

Upto the 19th Century the management of the Grantha Bhandārs remained good, and great care was taken to save the manuscripts from destruction. But during the last one century due to the printing presses the care for manuscripts was less and less. When the readers could get printed books of the same author, they began to forget to read the manuscripts and as such the attention towards the safety of the manuscripts fall down. During the last 50 years the management of the Grantha Bhandārs turned from bad to worse and as such the condition of the Grantha Bhandārs at present is not good in the villages and towns.

HOW THE MANUSCRIPTS ARE PRESERVED

Manuscripts are handled with great care in the Śāstra Bhandārs by the management. There is a scientific process through which a manuscript is to be passed before it is placed in the Śāstra Bhandārs. Apart from the process there are strict instructions written at the end of the manuscript, that the manuscript was written with great difficulty so it should be preserved with great care¹. The manuscripts are rarely given to every one because it is stated that these books when passed on into other hands are seldom returned.

लेखिनी पुस्तक रामा परहस्ते गता गता ।

कदाचित् पुनरायाता त्रष्टा मष्टा च चुम्बिता ॥

WOODEN BOARDS

Every manuscript is placed between two wooden boards of the size of the manuscript. These boards are prepared specially for them. There may be one or two holes in the Boards. One hole is made in the centre while two holes are on both the sides of the boards so that the string in which the manuscript is strung may also pass on and the manuscript may be tightened. Wooden boards are used specially for palm leaves manuscripts but when manuscripts written on papers came into use, paper boards began to be used as they were cheaper and also available easily in the market. Cloth was used to be wrapped on these boards. Most of the manuscripts were written on paper are under the card boards.

१. कपटेन लिखितं शास्त्रं यत्नेन परिपालयेत् ।

STRING TOGETHER

As already said that palm leaves manuscripts have either one hole in the centre or two holes on both the corners. In these holes silken or cotton string used to be passed on. This string used to serve a good help to the readers while reading the manuscripts. Moreover due to this string the leaves of the manuscript are not loose and remained tight. Due to this string, i. e. Granthi, the manuscript began to be called Granthas and store houses of these manuscripts as GRANTHA BHANḌĀRS. But the manuscripts written on paper are not strung together though the manuscripts written in 13th to 16th Century have some space left in the Centre and possess some sign but these manuscripts do not contain holes.

VEṢṬANA

After the manuscripts are strung together they are placed in Veṣṭana which are made of cloth. The piece of cloth of the same length and breadth which used for wrapping the manuscripts is called Veṣṭana. Generally one manuscript is kept in one Veṣṭana. The Veṣṭanas are prepared locally.

BOXES

These Veṣṭanas and Vastās were placed in the wooden boxes so that they might remain safe, and rain wind or worms may not harm the manuscript.

UNDERGROUND ROOMS

At the times of invasion the manuscripts were placed in the underground rooms of the temples. In most of the temples such rooms called Bahrās, are found. Due to these underground rooms numberless manuscripts had been saved, but in some cases manuscripts once placed were never brought out again. The Bhandārs of Nāgaur, Āmer, Ajmer, Bharatpur, Kāmā, Bayānā, Baswā and Dausā were previously in the underground rooms of the temples and could be saved only because they were underground. These were constructed in such a way that from outward when they were closed by placing a stone slab on the door of the room it appeared as if there was no room. The gates of these underground rooms used to be very small but inner portion of these used to be quite large.

CHAPTER II

GRANTHA BHANDARS IN INDIA

Early in the 8th Century Muslim invasion began and in 712 A. D. Muhammad-bin-Qāsim attacked Sindh and after defeating Dāhīr, the king of Sindh, he carried on mass massacres. In the beginning temples were wantonly disecrated. The temple of the Sun at Multān was ravaged and its treasures were taken away by Muhammad-bin-Qāsim¹. After this Muhammad Ghaznī destroyed and plundered many temples that fell in the way of the Ghaznavide army. He destroyed all the property of the temples ruthlessly, broke the idols, damaged the artistic beauty of the temples and burnt the literary collections preserved in them. There was no safety at all and all round there was bloodshed, forced conversion to Muslim religion and burning of the manuscripts and other literary and artistic treasures.

MANUSCRIPT LIBRARIES DESTROYED BY MUSLIM INVASION:

According to the Muslims the Qurān contains the whole truth and it is the only book which should exist. If books written in various languages are in accordance with the Qurān, there is no necessity that they should survive because the Qurān embodies their contents and if they are against the Qurān they deserve to be destroyed. These were the views of the Khalifās and the General of Khalifā Umer who conquered Alexandria in Egypt in 640 A. D. destroyed the famous Library thereafter having obtained ordered from Khalifā. There was a big collection of books in that library written in various languages but they were all burnt down²

In India also the Muslim Invaders destroyed numerous temples along with the books which were collected in them. Mahmūda Ghaznī alone looted scores of temples and destroyed whatever was found in them. He conquered whole of Upper India and destroyed the religious, cultural and literary works ruthlessly. Thus old and valuable literary wealth of the Jainas was destroyed by the Muslim invaders

WHY GRANTHA BHANDĀRS IN OUT OF WAY PLACES.

Due to this dangerous insecurity, system of establishing the Grantha Bhandārs in out of way places was adopted so that there might be less danger of attack. The famous Jaina Bhandār of Jaisalmer was established only with the idea that in such a desert there were less chances of the attacks. Moreover in the temples underground rooms were constructed and at the time of attack all the manuscripts and other materials of artistic beauty used to be concealed in them. We find such rooms in most of the temples. In the temple of Sāngāner, Āmer, Nāgaur,

1 History of Muslim Rule by Iswari Prasād p 37

2 History of India by Eliah page 415-16

Mozamābād, Ajmer, Jaisalmer, Fatehpur, Doonī, Mālpurā and several of others, there are still under ground rooms which are used for placing not only the manuscripts but the statues also. There was a big Bhandār in Āmer which was in the underground room and was brought in the upper room of the temple only 30 years ago. The whole portion of the famous Bhandār of Jaisalmer was preserved underground. The valuable manuscripts written on palm leaves and paper were safely preserved in such places. There is still a belief among the people that a bigger Bhandāra still exists in the underground rooms at Jaisalmer. In some of the temples manuscripts are preserved in the upper portion of the temple and at the time of invasion they are placed in the underground rooms and the small gate of this repository is to be closed with plaster.

The system of placing the manuscripts in out of the way places also helped those who were desirous of quiet study and contemplation. As there was perfect peace and calmness and no chance of disturbances there, this system was adopted not only by the Jainas but also by the Budhās and Aṇṭā, Ellora and Bāgha are the instances of such places.

ESTABLISHMENT OF THE GRANTHA BHANDĀRS.

The Grantha Bhandārs were established through out India from North to South and East to West. There remained no city or town or even big village in which the Grantha Bhandārs were not established, but due to the continuous attacks of the foreigners in the North and religious ill feelings in South between Jainas and Brāhmins several Grantha Bhandārs were destroyed and reduced to ashes and rest of the Bhandārs were shifted to big towns and cities. Out of the Bhandārs founded by Kumārpāla and Vestupāla and other Jaina Ministers, at present none exists, This is accounted for by the fact that Kumārpāla's¹ successor Ajaipāla was very hostile to Jainas and Jainism and he tried his best to destroy the Jaina literature. Moreover when the manuscripts were placed in the underground portion of the temples at the time of invasion or war, the manuscripts used to be kept there for a long time and as such thousands of the manuscripts were reduced to ashes due to oblivion. Some of the Grantha Bhandārs were automatically finished for ever as the management neglected to take precaution for their preservation. The whole of the Māroṭha Bhandār (Rājasthān) decayed and became ashes due to the management².

1. Descriptive catalogue of manuscripts in the Jaina Bhandār at Pāṭan. p 33

2. Old manuscript list of Marotn Śāstra Bhandār preserved at Mahāvīra Bhawan, Jaipur.

But still the number of the Grantha Bhandārs which had been saved from destruction is quite large. Most of them have not been seen so far by the scholars and therefore the work of their cataloguing is to be completed. In this respect the Bhandārs of Punjab, Uttar Pradesh, Bihar, Madras, Hyderabad and Madhya Pradesh are still lying unseen by the scholars.

SVRVEY OF GRANTHA BHANDĀRS BY THE WESTERN SCHOLARS

In the year 1860 the Government of India gave their attention to the ancient Grantha Bhandārs situated throughout India. The research work of the Bhandārs and their cataloguing was begun and the Grantha Bhandārs of Pātan, Khambāt, Ahmedābād, Jaisalmer, Kāranjā etc. were seen by the great scholars such as Dr. Buhler, Peterson, Bhandārkar etc. The reports submitted by them covers the following period of their research.

WESTERN SCHOLARS

- (i) Dr. Buhler's report Part 1st covers the manuscript seen during the year 1870-71 and known as collection of 1870-71

-do-	2nd	-do-	1871-72
-do-	3rd	-do-	1872-73
-do-	4th	-do-	1873-74
-do-	5th	-do-	1874-75
-do-	6th	-do-	1875-76
-do-	7th	-do-	1877-78
-do-	8th	-do-	1879-1880.

- (ii) Dr. Peterson also thoroughly examined the Bhandārs' and published his report in six volumes covering the period of research of the manuscript as follows :—

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1. The list of manuscripts in all these collections have been published in a catalogue of collections at Bombay Government Central Press. 1880.

The 1st report covers the period of the year 1882-83

2nd	-do-	-do-	1883-84
3rd	-do-	-do-	1884-86
4th	-do-	-do-	1886-92
5th	-do-	-do-	1892-95
6th	-do-	-do-	1895-98

SURVEY WORK DONE BY INDIAN SCHOLARS-

Among the Indian Scholars Dr. R. G. Bhandārkar made an extensive tour in search of Sāṃskṛit manuscripts. His reports were also published in six parts covering the period from the year 1879 to 1891 as follows:—

No. 1 covers the manuscripts found in the year 1879-80

2	-do-	-do-	1880-82
3	-do-	-do-	1882-83
4	-do-	-do-	1883-84
5	-do-	-do-	1884-87
6	-do-	-do-	1887-91

Raibahādur Hiralal,¹ after seeing the Bhandār of Madhya Pradesh and Berār published a report in which manuscripts of the Jaina Bhandārs of Kāranjā and others are mentioned.

Dr H. D. Velankar also published Jinarātnakośa, an alphabetical Register of Jaina works and Authors Vol. I under Bhandārkar Oriental Research Institute, Poona This catalogue was published in the year 1944.

Dr. Banarsidas² and Kunte also visited the Jaina Bhandārs of Punjab and prepared the catalogue of the manuscripts of these Bhandārs. This was published by Royal University Library Lahore in 1939.

1 Catalogue of Samskrit & Prākṛit manuscripts in Central Province and Berar by Raibāhādur Hiralal B. A.

2 Catalogue of manuscripts in the Punjab Jaina Bhandārs by Banarsidas Jain, published by Punjab University Library Lahore in 1939.

Thus in the past several attempts were made to investigate these Bhandārs and their catalogues have also been published. But as a matter of fact all the Bhandārs situated throughout India are too numerous to be examined by a small band of scholars. A list of the Jaina Grantha Bhandārs situated in the main cities of India other than those of Rājasthān is given in Appendix. I

But the Jaina Bhandārs of Rājasthān where their number is quite large have not yet been surveyed by any scholar. No other province of India contains as many Bhandārs as Rājasthān does. They have survived because they were under the protection of Rajput rulers and their territories were rarely invaded by the Muslims. Even when invasion took place the resistance was very stiff and the invaders did not generally succeed in committing acts of destruction. In the following pages the first attempt has been made in this direction to survey the Grantha Bhandārs of Rājasthān.

IMPORTANT BHANDĀRS OF INDIA.

A short description of some of the important Bhandārs which possess valuable collections of manuscripts is as follows :-

(1) ŚĀSTRA BHANDĀRS OF DELHI

Since its foundation Delhi remained capital of India. In the manuscripts written in the 14th and 15th Century, the city is called Yoginīpur and in this respect the manuscript of Pañcāsti Kāya¹ is the first manuscript in which Delhi had been named as 'Yoginīpur'. It was copied in Delhi in Samvat 1329 i.e. 1272 A.D when Gayāsuddin Balbana was the emperor of India.

In spite of constant changes in the kingdoms, Delhi remained the centre of learning and literature. In most of the Grantha Bhandārs of Rājasthān, there are some manuscripts which were copied at Delhi and placed in these Bhandārs. Most of the books of Apabhramśa were first copied in Delhi and then sent to other Bhandārs of India. The Jainas not only dominated in the Hindu period but in the Muslim rule also the city remained the centre of Jaina activity. In the time of Anangpāl Nattal Sāh was his minister On his request Śrīdhara² composed Parśwanātha Carita in Apabhramśa language in samvat 1189 (1132 A.D.).

1. Rājasthān ke Jain Śāstra Bhandāron kī Sūcī. Part II.

2. Prasasti Śangrah of Āmer Śāstra Bhandār, Jaipur p. 129

Thakkar Pheru was the royal treasurer of Allāuddīn Khiljī. He was an expert in the test of jewellery and coins. He composed *Yugapradhāna Caupai* in saṁwat 1347 (1290 A.D.) and *Ratna Parīkṣā*. *Dravya Dhātūtpatti*, *Vāstusār Prakaraṇa* and *Jośāsār* in Saṁwat 1372 (1315 A.D.). In Saṁwat 1500 (1443 A.D.) Yaśah Kīrti completed his *Harivṁśa Purāṇa* in Delhi, On the request of Sāhu Divara in the time of Jalāl Khān. In this way there were several authors who wrote and copied works in Delhi. The illustrated manuscript of *Ādipurāṇ* which is at present in the Śāstra Bhandār of Jaina Terāpanthī Temple, Jaipur was copied in Delhi. In the 17th Century Bhagwatī Dāss was a great Hindi scholar who wrote more than 50 Hindi works in Delhi which have been recently discovered in Bhaṭṭarkiya Grantha Bhandār, Ajmer.

At present there are 8 manuscript libraries in the City. But out of these, the collection in the New Mandir Dharampurā is very large. The total number of the manuscripts collected in the temple is about two thousand. Most of the manuscripts are of the 16th to 19th century. The other manuscript libraries are in the Jain temple of Setha Kucā and in Jain Pancayatī Mandir. In these Bhandārs the rare manuscripts of Saṁskṛit, Prakrit, Apabhraṁśā and Hindi are in quite a good number. A very old work of Hindi i.e. *Prādyumnā Carita*² of V. S. 1411 (1354 A.D.) composed by the Sadhāru Kavi is in collection of the Naya Mandir Bhandār. The fully illustrated copy of the *Ādipurāṇa* composed by Puśpadanta Kavi in Apabhraṁśa is a very fine manuscript from the point of Indian art. These Bhandārs are also very old. Delhi remained the seat of the scholars and learned Bhaṭṭarakās, so there are several manuscripts written by them also.

The Śāstra Bhandār of Nayā Mandir contains a good collection of the manuscripts. The total number of which is 1995. The collection was made between 15th to 19th century. Manuscripts of Dhavalā, Māhādhavalā and Jaidhavalā copied recently are also in the collection. The manuscript copy of Hindi translation of *Rājvārtika* written by Pannālāl of Sahāranpur is also in this Śāstra Bhandār. Just like Saṁskṛit, manuscripts written in the Apabhraṁśa and Hindi are also in large number.

There are two manuscripts of *Tattvārtha Sūtra* and *Daślaxana Jaymāla* which are written in golden ink and look very beautiful. The Śāstra Bhandār is well arranged and preserved.

1. Manuscript Catalogues Obtained through Lālā Pannā Lāl Jain Delhi,

2. Published by Sāhitya Śodha Vibhāg of Digamber Jain Auśhaya Kṣētra Śrī Mahavīrjī Jaipur

(ii) JAINA GRANTH BHANDĀRS OF ĀGRĀ

Āgrā was founded towards the close of the 15th century by Bahlol Lodi, and his son Sikandar Lodi removed the seat of Government from Delhi to Āgrā. From Akbar to Aurangzeb, Āgrā was the capital of India and after the construction of Tajmahal it became one of the most well known cities in the world.

The Jainas predominated in the city from the very beginning. In the 17th and 18th centuries most of the Hindi scholars were born in this city. The famous Kavi Banārsīdās of 17th century lived here. He established a study circle there and began to discuss the questions on various topics. Śrī Bhagvatīdās of Delhi who was also a contemporary of Banārsīdās, wrote "Argalpurajinavandanā" in which he described fully the Jaina temples of Āgrā. He wrote this work in Saṁvat 1651 (1594 A.D.) when Shahjahan was the Emperor and has mentioned names of several persons who contributed towards the construction of the Jaina temples.

The other great scholars who flourished at Āgrā are Bhūdhar Dās, Bhaiyā Bhagwatī Dās, Dyānat Rai etc.

There are 28 Jain temples in the city. Out of them eight have collections of manuscripts and the most famous Śāstra Bhandār which was the seat of the Jain scholars is the Moti Katra Jain temple. The Śāstra Bhandār contains more than a thousand manuscripts written on paper. The manuscripts of this Bhandār are generally written in 16th to 19th centuries. Manuscripts written in 20th century are very few in number. This shows that the city was a literary centre from 16th to 19th century. But inspite of the importance of the Grantha Bhandārs, the manuscripts are not catalogued and systematically arranged. As such scholars are to face the great difficulty in searching out the manuscripts they want. Recently one Jain research institute has been established at Hari Parbat where arrangements are being made for the research on various subjects. Catalogues of various Bhandārs are under preparation.

(iii) GRANTH BHANDĀR OF SONIPAT

The Śāstra Bhandār of Sonipat near Delhi is also an important one. There are 750 manuscripts in this collection. The manuscripts are partly in Saṁskṛit and partly in Prākṛit. There are some manuscripts in Hindi also. The following deserve a reference—

- (1) Rai mall's Ādīpurān (17th century)
- (2) —do— Padampurān (17th century)

- (3) Sāmyaktva Kaumudī by Kīśandās composed in the year 1722 A.D.
- (4) Harivaṇśapurān by Laxmidās in Hindi composed in the year 1829 A.D.

(iv) AMAR GRANTHĀLAYA INDORE

The Amar Granthālaya of Indore has a good number of manuscripts of which majority are in Saṁskṛit and Hindi. Copies of Ariṣṭadhyāya of Prākṛit, Gyān Deepikā of Hari Cāndra in Hindi and Jotīśa Sār Sangrha by Ratan Bhānu in Saṁskṛit are worth mentioning.

(v) ŚĀSTRA BHANḌĀR OF KĀRANJĀ¹

There are more than 2000 manuscripts in the Śāstra Bhandār of Kāranjā in Akola district of Gujrat State. This is one of the best collections in the State and includes some rare works useful for scholars. All the three temples of this old city possess fine collections of old manuscripts, the Balātkāra collection being the biggest one. All the manuscripts are written on paper in Nāgarī script. The manuscripts are well preserved. The earliest of them is that of Upāskacāra of Samantabhadra with a commentary of Prabhācandra. It was copied in V.S. 1415 Sunday the bright fortnight of the month of Māgha corresponding to 6th June 1359. Another manuscript is of Pancāstī Kāya of Kunda-Kunda copied in Saṁvat 1468 (1411 A.D.) when Vīrammadeva was the king of Gopācala (Gwalior). A few more manuscripts are dated in the same century and hence this Bhandār is more or less than 500 years old.

(vi) PĀṬAN BHANḌĀRS²

Ever since its foundation, Pāṭan had been the centre of Jainism and under beneficent royal patronage afforded to it in the 11th, 12th and 13th centuries, the scholars attached to it devoted themselves for writing historical, philosophical, literary and other works. Although the works were continued in the 14th, 15th and 16th centuries and still later, the works composed in the 11th to 13th centuries are of greater historical interest than those composed later on. This literary activity resulted in the formation of great libraries for collecting and preserving old, contemporaneous and new compositions. Pāṭan was the centre of Jaina literature from 11th

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1. Catalogue of Saṁskṛit & Prākṛit manuscripts in Central provinces & Berar by Raibahadur Hiralal B.A.
 2. A descriptive catalogue of manuscripts in the Jaina Bhandārs at Pāṭan by C.D. Dalāl, published by Oriental Institute, Barodā, 1937.

century and under the reign of Ajayapāla who was the great hater of Jainas and Jainism, Minister Udayana and others at that time removed the manuscripts from than one Pāṭan to Jaisalmer and other unknown places².

Among the present collections in Pāṭan the first and the foremost is the famous palm leaf collection in Sanghavī Pādā. This collection belongs to Laghupo-sālika branch of the Tapāgaccha. The collection containing 413 manuscripts, most of them contain single work though there are many manuscripts which consist of more than one work.

The collection of the Sangha Vakatajī's Śeri, Fofalia Vādā is the largest one at Pāṭan. It contains 2686 paper manuscripts and 137 palm leaf manuscripts. Dr. Peterson has described 76 palm leaf manuscripts of this collection in his 5th Report.

There is a large collection of paper manuscripts in the Grantha Bhandār of Vadhi Pārswanātha temple. This Bhandār contains not only literary and old Jaina manuscripts but also good manuscripts of literary and philosophical works of the Brāhmins and Budhists.

The Grantha Bhandārs of Āgalaseri consists of 3035 paper and 22 palm leaf manuscripts and one cloth manuscript. The collection is specially rich for the sacred books of the Jainas and the commentaries thereon, some of which were copied at the expenses of a Jaina millionaire Canduśāh of Pāṭan in the beginning of the 16th century. There are also many manuscripts of Jain Rāsas in old Gujarātī.

The Bhandār of Bhābhā Pādā is the collection of Vimala a branch of the Tapāgaccha. It has two collections one containing 528 and the other containing 1824 manuscripts.

The collection of the Sāgar's Upāśraya contains 1309 paper manuscripts most of which are of literary interest.

Besides the above collection there are several different collections which also have paper and palm leaf manuscripts. Out of these seven Bhandārs, Khartarwāsī Bhandār is most important. In this Bhandār dramas of Vātsayan, the minister of of Paramardideva of Kalinjar exists.

The earliest dated manuscript at Pāṭan was copied in 1062 A.D. There are about half a dozen undated manuscripts which were written earlier., the script of

1. A descriptive catalogue of manuscripts in the Jaina Bhandārs at Pāṭan by C.D. Dalāl, published by Oriental Institute, Barodā, 1937.

Damyanti and Cāndra Mahattara's Prakrit commentary Sitari and other manuscripts point out that they were written in the 10th century A.D. Among the places where the manuscripts were copied are Pātan Cambay, Dhalaki, Karnavati, Ḍūngarpur, Vijaipur, Candrāvati and Prahlādpura.

Besides the palm leaf and paper manuscripts, the Bhaṇḍār contains two manuscripts on cloth one of which written in Saṁvat 1418 (1361 A.D.) and consists of 62 leaves measuring 25" x 5". The manuscripts are well preserved and the letters are very clear.

(vii) JAINA SIDHĀNT BHAWAN ĀRRĀH

The collection of the manuscripts in Jaina Sidhant Bhawan Ārrāh is also good. The Bhawan was built some time back but the collection of the manuscripts was made from the Jaina temples and individual persons. There is a good number of the manuscripts which are on paper as well as on palm leaf. The Bhaṇḍār consists of the following kinds of manuscripts:—

- (1) Manuscripts written in Kannar script.
- (2) Manuscripts of Saṁskṛit, Prakrit and Hindī written in Nagari script.
- (3) Gutakas.

The manuscripts collected are of 18th, 19th and 20th century. The following manuscripts are worth mentioning.

1. VIDYĀNUVĀDĀṄG :—composed by an unknown author. It deals with Pratistha and is written in Saṁskṛit. It is a collection work based on the previous works of Vīrācārya, Pūjyapād, Jinasena, Gunabhaḍra, Vasunandī, Indunandī and Āśādhara.
2. MADAN KĀMA RATNA—composed by Pūjyapād in Saṁskṛit. It is on Ayurveda.
3. NIDĀN MUKTĀWALĪ BY PŪJYAPĀD :—The manuscript is in Saṁskṛit and deals with Ayurveda.
4. ŚAT DARŚAN PRAMĀNA PRAMEYA-NU-PRAVEŚA :—The manuscript is on philosophy and written in Saṁskṛit by Śubhacandra.

5. GĪTA VĪTARĀGA.—by Panditācārya cārūkīrti. It is also in Śaṁskrit written in praise of a Tīrthankara.
6. PRĀKRIT VYĀKARAN.—composed by Śrutasaṅgar. It is on grammer and written in Śaṁskrit and Prākṛit.
7. TATTVĀRTHA VRITTI.—by Bhāskarnandī. It is a commentary on the famous book Tattvārtha Sūtra of Umā Swatī.

(VIII) JAINA GYĀNA BHANDĀR LIMBIDĪ¹

Limbibī was a centre of Jaina Sthānkavasī Sect. The Sādhūs of that sect used to assemble there every year or any time in a year. These monks required books to be studied. Thus for the study of the monks, the manuscripts were collected. For this collection Setha Dāsā Devcanda took initiative and spent money in the collection and preservation of the manuscripts. The present collection of the manuscript was made in the year 1820 by Khartar Gacha Sādhū Rīdhī Sāgarī and after that in the year 1878-83, Shri Vinod Vijayī belonging to Auncalgacha also helped in the collection of the manuscripts.

The collection contains manuscripts written on palm leaves as well as on paper. This collection is regarded as one of the biggest. The longest manuscript written on paper is Pravacana Sārodhār Satīka which is $17\frac{1}{4}'' \times 4\frac{3}{4}''$. In the same way the palm leaf manuscript of Gyātā Dharam Kathāṅg is $33\frac{1}{2}'' \times 2\frac{1}{4}''$. There are several manuscripts written in golden ink. Out of such manuscripts the Kalp Sūtra (illustrated) and Adhyātma Geeta are very good.

Among the illustrated manuscripts Jambū Dwīpa Pragyapti and Kalpasūtra deserve special mention. The total number of the manuscripts in this Bhandār is 3507. The manuscripts are in Prākṛit, Śaṁskrit and Gujrātī.

Most of the manuscripts were copied from 16th to 19th century.

(IX) JAINA GRANTHA BHANDĀR OF SŪRAT²

Sūrat is also one of the main centres of collection of the manuscripts. There are twelve Grantha Bhandārs in the City which have 14,528 manuscripts in

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1. Catalogue of Jaina Bhandār. Limbīdī published by Āgamodaya Samīti Bombay in 1928
 2. Sūryapura Aneka Jaina Pustaka Bhandāgar Darsikā Suchī, published by Motichand Magan Bhai in 1938

all. The names of the Grantha Bhandārs and the number of the manuscripts contained in them are as follows:—

	Number of Manuscripts.
(1) Jainānand Pustakālaya	3100
(2) Jinadatta Sūri Gyāna Bhandār	1029
(3) Mohan Lāl's Gyāna Bhandār	2704
(4) Śrī Hukma Muni's Gyāna Bhandār	711
(5) Seth Nemicand Milāpcand Upāsarā	891
(6) Śrī Devacand Lālcand Jaina Library	386
(7) Śrī Devasura Gaccha Saṅgraha	1047
(8) Śrī Ansur Gaccha Saṅgraha	1612
(9) Śrī Cintāmani Gyāna Bhandār	170
(10) Śrī Simāndhar Swāmino Bhandār	780
(11) Śrī Baura Cautta Gyana Bhandār	338
(12) Vidyā Śālā	825

All these Grantha Bhandārs are in the different temples and Upasarās. though most of them are in the Gopipura locality. There are rich and rare manuscripts of Prākṛit, Saṁskṛit, Gujarātī and Marāṭhī in them.

(x) PANNALAL SARWATI BHAWAN, BOMBAY

Śrī Pannālāl established a Grantha Bhandār in Bombay in the year 1923 and collected some old and rare manuscripts. The total number of the manuscripts collected so far is 960. The Bhandār has published a yearly Report in which the names of the manuscripts are also given

(xi) ŚĀNTINĀTHA ŚĀSTRA BHANDĀR, KHAMBĀT

The Śāntinātha Śāstra Bhandār of Khambāt has very good collection of palm leaves manuscripts. The re-establishment of this Bhandār was made by

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1. Śrī Khambāt Śāntinātha Prācīna Taḍapatrīya Jaina Bhandār nu Sucīpatra prepared by Vinay Kumār Sūri and published by Mohānlāl Deepcand.

Śrī Vijay Vallabh Sūrī. He also took great interest in preparing the list of the manuscripts. Dr. Peterson also saw this Bhaṇḍār and prepared a list of the manuscripts in the year 1882-83. But after some time the collection was again in disorder and some rare manuscript were made incomplete and in torn condition. The Bhaṇḍār possesses so many manuscripts which are rare and still unpublished. Most of the manuscripts were written in 12th to 16th century.

SOUTH INDIAN BHANDĀRS

South India always remained the centre of literature, not only of Saṁskṛit but Tamil, Telgu, Kannar and Malyanilam also. From time of Bhadrabāhu, when he went to south with his 1200. disciples, South India also became the main land of Jainism. The rulers of Ganga, Raṣṭrakūṭ, Caulukya, Vijaynagar¹ etc. were the lovers of Jainism. They gave shelter to the learned persons and induced them to write or compose works on various subjects. Poets like Pump, Ranna, Nagcandra and Jamma of Kannar literature will be remembered for ever.

There are several Grantha Bhaṇḍārs in the State of Maḍras, Āndhra, Kerala and Mysore. The script of the mauuscripts is of Kannaḍ, Tamil, Telgu and Malayalam and also Saṁskṛit and Prākṛit. Some of the famous Bhaṇḍārs are as follows. —

(xii) ŚĀSTRA BHANDĀR JAINA MATHA MŪDBIDRI

Mūd Bidri is the ancient Jaina Tīrth in the South Kanāra of Madras State. The Matha was established in about 10th or 11th century. There is a good Grantha Bhaṇḍār. Now at present there are 2555 manuscripts written in Kannaḍ and Saṁskṛit, on the palm leaves.

Most of the manuscripts are of the 15th to 18th century. One of the peculiarities is that in the colophons of the manuscripts instead of Vikram era Śak Saṁvat was used. This shows that in South India Śak Saṁvat was more frequent and popular in the public than the Vikram era. The catalogue of the Grantha Bhaṇḍar has already been published from Bhārtīya Jnāna Pīṭha Kāshi.¹

(xiii) VĪRA BĀNI BILĀS JAINA SIDHĀNTA BHAWAN MŪD BIDRI²

This Bhawan was estaqlished in the year 1933. The founder of this Bhaṇḍār called Saraswatī Bhūṣana was Śrī Loka Nātha Śāstrī. The collection

1 Kannaḍ Prāntīya Tādapatriya Grantha Sūci by Pandit K. B. Śāstrī published by Bhārtīya Jnāna Pīṭha Kāshi. 1948

2 Ibid

pertains to the founder himself and also the manuscripts donated by others. There is a very good collection of the manuscripts. The total number of the manuscripts is 958. All of them are on palm leaves.

(xiv) JAINA MATHA KĀRAKAL

Kārakal was the capital of the Bhairsa Rulers who were the followers of Jainism. The Matha was established in the year 1504 A.D. hence the Grantha Bhandār of this place also was established in that year. Jaina Matha Kārkal is the seat of the Bhatṭārakas. They are the owners of the Grantha Bhandār also. All the manuscripts are on palm leaves and their total number is 295.

(xv) ĀDINĀTHA GRANTHA BHANḌĀR ALIYOOR.

Aliyoor is a place in the Kārakal Tehsil and nine miles distant from Mūda Bidrī. It was a very good city in the past, but now a days it is no more than a village. There is a Grantha Bhandār in the temple of Ādīnatha. All the manuscripts of the Bhandār are written on palm leaves. They are the common Granthas which are used in daily reading. Total number of the manuscripts is 125.

(xvi) SIDDHĀNTA BASTĪ MŪD BIDRĪ

As the owner of the Matha lives in temple hence it is called by the name of Guru Bastī. The Grantha Bhandār of this temple is one of the most reputed Bhandārs in India because in this Bhandār the manuscripts of the Dhaval, Jai Dhaval and Mahā Dhaval are in the collection. These manuscripts are rare as they were not available in any of the Bhandārs of India before 30 years. Thousands of persons in every year visit this place and pay their homage to these manuscripts. Due to these manuscripts the name of the collection is called Siddhānta Bastī. The three manuscripts are the part of Digambara Jaina Āgama which are only available at present. The temple is also famous for having 32 valuable images of Gold, Silver, Nilam and other kinds of precious stones. Due to these shrines the temple is also centre of attraction for common Jaina people. The importance of the Bhandār is also due to the reason that all these manuscripts are on palm leaves and such a huge collection of palm-leaf manuscripts is not available generally at other places. Moreover there are about 124 manuscripts which are rare one and have not been published so far.

CHAPTER III
GRANTHA BHANDĀRS IN RĀJASTHĀN

Rājasthān remained a literary centre for many centuries. This State though divided into several small states, was never under the direct control of the Central Government of Delhi and so there were not many political changes and peace and order generally existed in this area. The Rulers of Rājasthān always regarded all the religions of their public equally. They never interfered in religious matters and the public was allowed to follow their own religions freely.

The Jainas were peace loving persons and were an influential community. Most of the states of Rājasthān and specially states of Jaipur, Jodhpur, Bīkāner, Jaisalmer, Udaipur, Būndī, Dūngarpur, Alwar, Bharatpur and Kotāh were the main centres of the Jainas. For centuries persons of the Jaina community took prominent part in the State Administration. They reached the highest posts and got honour from the Rulers and due to this thousands Jaina temples were constructed throughout Rājasthān. The Jaina temples of Ābu, Jaisalmer, Jaipur, Sāngāner, Bharatpur, Bīkāner, Sojat, Ranakpur, Mozamābād, Kāśoraipātan Kota, Būndī and several others remained the centres of Art and Architecture for a considerable period.

From the literary point of view also the Rājasthān remained always the centre. Rulers and the educated public in general took great interest in literature. New works were written and old ones copied. The collection of the Jaina Grantha Bhandārs of Jaisalmer, Nāgaur, Jaipur, Bīkāner, Udaipur and Ajmer are unique and such big collections are not available in other parts of India. The earliest dated manuscripts written on palm leaves as well as on paper are preserved in the collection of the Grantha Bhandārs of Rājasthān. Not only old manuscripts were collected but new works were also composed. The Grantha Bhandārs of this State are so valuable that some of the manuscripts are found only in the collection of these Bhandārs. 80 percent of the Apabhraṃśa works are preserved in these Bhandārs and specially at Jaipur, Āmer, Nāgaur and Ajmer Bhandārs. Work on Rājasthāni and other vernacular languages are found in such a great number that other Bhandārs of India cannot be compared with them. More than half of the Hindī works which were composed by the Jaina authors were written by Rājasthāni scholars and are preserved in these Bhandārs.

Ajmer, Nāgaur, Āmer and Dūngarpur remained the main centres of Digambara Bhattārakas who were not only scholars but had great influence on the public of their time. So in these places we find good collection of the manuscripts. They used to travel in the interior of the small villages for the spread of the knowledge and moral teachings.

The Granth Bhandārs are of various sizes. In Big Śāstra Bhandārs not only old manuscripts of religious texts are in the collection but manuscripts on secular subjects like literature, kāvya, Purāna, astronomy, mathematics and medicine are also there in these Bhandārs. Books on the subjects like stories or Kathās and dramas are in abundance. Works on social, political and economical life of the times are also available in them. In some of the Bhandārs there are rare manuscripts though written by non-Jaina authors and not available in non-Jain collections. Vachāvata Vanśāvali by Cārana, Vaitāl Paccīsī by Hālu, Vilhana Carīta Caupai by Dulha are some of them. All the manuscript copies of Visal Deva Rāso have been found in the Jaina Śāstra Bhandārs. Most of the Bhandārs which possess more than 500 manuscripts are the research Institutes for the students who are desirous of making research in various branches of learning such as Kāvya, Alankāra, Chanda, Jyotisa, Āyurveda, Mathematics and Politics, Economics, Music Singing and Dancing etc. There is a great wealth preserved in these institutions which were not easily accessible to the scholars previously, but now these Bhandārs can be seen easily and research material may be collected. It is a matter of great regret that neither the Jainas nor the non-Jaina scholars have tried to examine the literature collected in them and in the absence of research, several important works have not yet come to light.

These Grantha Bhandārs are manuscripts libraries where bonafide student can get books for study. In the past also they were more or less like modern libraries and reading rooms. The manuscripts placed in some of these Bhandārs were fully catalogued alphabetically and also subjectwise. The manuscripts were placed between wooden boards and held together by means of strings of cotton or silk. The manuscripts are then wrapped in pieces of cloth or silk and they are arranged in serial number. Thus they are arranged in a very scientific manner and due to adoption of scientific way of their preservation, manuscripts written as early as the 11th century are still preserved in these Grantha Bhandārs.

As already stated above these Grantha Bhandārs are situated in various cities, towns and villages. So it is very difficult to state their definite number. Upto this time no sincere attempts were made to search out all these Bhandārs of Rājasthān. Except the Jaisalmer Bhandārs, no other Bhandārs were examined either by the foreigners or the by Indian Scholars. Among the foreigners, Bhuler and Peterson and among the Indians, Śrīdhar Bhandārkar, Hirā Lāl, Hans Rāj Hansvijay and C. D. Dalāl were the main scholars who did this work, but all these scholars worked only in the Grantha Bhandārs of Jaisalmer. All the other Grantha Bhandārs of Rajasthan remained untouched and unseen by the scholars and the result of not visiting the Bhandārs was that a complete History of Indian literature such as of Saṁskṛit, Prākṛit, Apabhraṁśa, Hīndī and Rājasthānī could not be placed

before the scholars and in this way the true position of Indian literature and specially of Jaina literature has remained unknown.

The Grantha Bhandārs of Rājasthān have been divided divisionwise, which are as follows:—

1. Grantha Bhandārs of Ajmer Division.
2. Grantha Bhandārs of Bīkāner Division.
3. Grantha Bhandārs of Jodhpur Division.
4. Grantha Bhandārs of Udaipur Division.
5. Grantha Bhandārs of Koṭāh Division.

The Grantha Bhandārs of Ajmer Division include the Bhandārs of former Jaipur, Alwar, Bharatpur, Tonk states and Ajmer which has also been merged into Rājasthān from 1st November 1956.

The Grantha Bhandārs of Bīkāner Division are limited to only former State of Bīkāner.

The Grantha Bhandārs of Jodhpur Division include the Bhandārs of former Jodhpur and Jaisalmer states.

The Grantha Bhandārs of Udaipur Division include the Bhandārs of former states of Udaipur. Dūngarpur, Bānswāra and Pratāpgarh but at present there are no Grantha Bhandārs in Bānswāra and Pratāpgarh States, so Bhandārs of Udaipur and Dūngarpur only have been discussed.

And the last of all, the Grantha Bhandārs of Koṭāh Division include the Bhandārs of former States of Kotāh, Būndī and Jhālāwār.

GRANTHA BHANDĀRS OF AJMER DIVISION

Jaipur and Alwar were the princely states of Rājasthān, which were never at war with the Moghuls as the rulers of these states remained always loyal to Delhi Emperors. Peace and tranquility, therefore reigned generally in these states for a long time. Tonk as an independent state was created in 1818 A D. The rulers of this state treated their Hindū and Muslim subjects alike. In Jaipur, the Hindūs and Jains lived side by side for centuries and there was rarely a conflict on the question of

religion. They always followed the principle of co-existence and also of live and let live. In the former state of Jaipur the population of Jains is good.

The Rulers of Āmer and Jaipur patronized the Jains. There had been several Jaina Dewāns¹ among whom Mohandāsa Bhāvasā, Bimal Dāsa Chābrā, Rāmacandra Chābrā, Rāo Jagrām Pāndyā, Rāo Kripā Ram Pāndyā, Ratancanda Śah, Bālācanda Chābrā, Rāyacanda Chābrā, Sāngihī Jhūthan Rāma, and Amarcanda Khindūkā were very famous and served the state with great loyalty and efficiency. Most of them constructed Jaina temples in the state and established Grantha Bhandārs in them. In appreciation of their remarkable services, the rulers of the state gave full protection to the temples as well as the Grantha Bhandārs. Mohan Dās (17th century) constructed a temple in Āmer which is called Sanghi Jaina temple. He was Dewān of Mirza Rājā Jai Singh I, (1621 to 1667). Rām candra became Dewān after Mohan Dāsa in Samvat 1747 (1690 A.D.) and remained on this post upto 1776 (1719 A.D.) and he constructed Jaina temples in Sāhīwad (Jaipur), Ujjain and Jaisinghpurā (Delhi). He was a very influential Dewān of his time². He died in the battle of Lalsot where a memorial built by the Government in his memory still exists.

Rao Kripā Rām Pāndyā² served as Dewan from 1780 to 1804 (1723 to 1747 A.D.). He constructed several Jaina temples in Āmer, Delhi, Lohāgarh, and Cātsu. He was also a devotee of the sun. Tradition was it that he constructed 120 Sun temples throughout India. The famous Sun temple of Galtā near the Jaipur City was also constructed by him.

The Jains predominated in the administration of the Jaipur State for about 300 years. In spite of Muslim Rule in the country there was no fear of fanaticism in the state and the Jains were free to construct temples and establish the Grantha Bhandārs. It was only when Aurangzeb passed through the State in 1670 A.D. that some destruction was done. But it was a passing phase.

1. Vira Vāni year One, Volume I.

२. रामचन्द्र विमलेश की ढूँढाहड की ढाल,

वाका ने मूधा किया, मूधा ने किया निहाल ।

मत कोई फलसा जुडो, मत कोई जुडो किवाड,

येह रामचन्द्र विमलेश की ढूँढाहड की ढाल ।

घर राखण बरा राखण प्रजा राखण पाण,

जयसिंह कहै छै रामचन्द्र तू सांचो छै दीवान ॥

There more than 50 Bhandārs in the area of Jaipur, Tonk, Alwar and Bharatpur. Those in the Jaipur State are very important e.g., Mālpurā, Todārāisingh, Moz mābād, Dausā, Āmer, Sāngāner, Cātsu, Baswā etc.

But at present there are no Bhandārs in Āmer, Sāngāner and Cātsu as they were shifted to the Jaipur City long ago.

We shall now give a short description of Grantha Bhandārs of this area.

GRANTHA BHANDĀRS OF JAIPUR CITY

Jaipur City was founded by Rājā Sawāi Jaisingh in Samvat 1784, (1727 A.D.) and the capital was shifted here from Āmer, six miles from Jaipur. The Mahārājā made it a centre of literature and Art. He established a Pothī Khānā which contains the valuable manuscripts on several subjects brought from several places of India. Māhārājā Pratāp Singh was himself a scholar who wrote several works. He wrote 'SANGEET SĀRA' of which a manuscript is preserved in the Grantha Bhandār of the Jaina temple of Terāpanthis Jaipur,

When the Jainas shifted from Āmer, Sāngāner and other places they brought with them the manuscripts from these places and placed them in the various temples of Jaipur.

In the last two centuries there were several scholars who contributed to literature greatly. Some of the most prominent scholars were Daulat Rām Kāślīwāl (18th Century), Todar Mal (18th Century), Gumānī Rāma (18th and 19th Century) Tek Cand (18th Century), Deep Cand Kāślīwāl (18th Century), Jai Cand Chābrā (19th Century), Dalu Rām (19th Century), Mannā Lal Pātnī (19th Century), Kesari Singh (19th Century), Nemi Canda Pātnī (19th Century), Nand Lal Chābrā (19th Century), Swaroop Cand Bilālā (19th Century) Sadāsukh Kāślīwāl (19th Century) Baba Dul Cand Pāras Dās Negotiā (19th Century) Jait Rām (19th Century) Pannā Lal Chaudhary (19th Century). These scholars enriched the treasure of Hindī & Saṁskṛit literature. They wrote original works and also translated into Hindī works of Saṁskṛit & Prākṛit in order to propogate the reading of Hindī. They also established new Bhandārs. At present there are 20 Grantha Bhandārs in the Jaipur City which possess more than 15 thousands manuscripts

Apart from these scholars there had been several copyists who used to copy out the manuscripts on the request of the śrāvakas, countless manuscripts were copied in this City and they were placed not only in the City libraries but in several manuscript libraries of Rājasthān and outside Rājasthān. Thus the Jaipur city was a radiating centre of literary activities in the past.

(1) ĀMER ŚĀSTRA BHANDĀR

Āmer Śāstra Bhandār was situated previously in the Digamber Jain temple of Nemināth of Āmer City, the old capital of the former Jaipur State and which is six miles from the Jaipur City. This whole collection has been shifted to Jaipur some time back and has been placed at Mahāvīrā Bhawan. Previously, this Śāstra Bhandār was known by the name of Bhattārak Davendra Kīrti Śāstra Bhandār who was the learned as well as most influential Bhattārak of his time (18th Century). There are 25 manuscripts in this Bhandār which were presented to him from time to time by the House holders. He took great interest in enriching the collection. The City of Āmer remained a centre of Bhattārakas for sufficient time.

Āmer Śāstra Bhandār is one of the oldest Bhandārs in Rājasthān. It was established earlier than the 17th Century but after some time it became famous by the name of Devandra Kīrti Śāstra Bhandār though now it is called by the name of Āmer Śāstra Bhandār.

Before thirty years, manuscripts of this Bhandār were not accessible to everyone. The Śāstra Bhandār was used to be opened once a year at the time of Śruti Pancami which comes in the month of Jestha and afterwards used to remain closed for whole of the year. There are 2605 manuscripts and 150 Gutkās in this collection. Earliest manuscript is of UTTARAPURĀṆA written by Mahākavi Puṣpadanta in Apabhraṃsa language. This manuscript is dated 1334 A. D which was copied in Joginīpur (Delhi) under the rule of Muhammad Tughluq. Manuscripts copied in 15th, 16th and 17th centuries are in good number. The collection of old manuscripts show that this Bhandār was the centre of literary activities in old days. The manuscripts are in Samskrit Prākṛit. Apabhraṃsa Hindī and Rājasthānī languages. The Śāstra Bhandār is a great store house for Apabhraṃsa literature as about 50 works of this language are available here. Works written by Kavī Swayambhū, the first author of the Apabhraṃsa and Amer Sen Carita composed by Mānikkarāj considered to be latest scholar are in the collection of this Bhandār. There are several rare manuscripts like Sakalvidhi-nidhan of Nayaṇandi (11th Century) and Paraswapurān of Padam-kīrti (10th Century). Such works are not available in other Bhandārs.

The Śāstra Bhandār also contains quite a number of valuable manuscripts in Samskrit & Hindī. A Samskrit commentary on Kīrātārjunīya written by Prakāsa Vaisa is a rare manuscript which is not available in other manuscript libraries. Though the Bhandār preserves manuscripts on Jainism but the texts on secular subjects like Āyurveda, Jyotiṣa, Vyākaraṇa, Mantrā Śāstra, etc are also in good number. Manuscripts of the Samskrit Kāvya written by Kālidās, Bhārvi and Māgha are included in the collection of the Bhandār. As regards Hindī and Rājasthānī literature.

there is a good number of books written by the various old Hindi writers. Manuscripts of the works written by Bhaṭṭarak Sakal Kīrti (15th Century) Brahmajinadās (15th Century) Voocarāja (16th Century), Chihal (16th Century), Banārsidās (17th Century) Bhūdhardas (18th Century) and non-Jaina scholars like Bihārī (16th Century), Keśāva, Vrinda etc. form part of collection of the Bhandār,

The Śāstra Bhandār at present exists in Mahāvīrā Bhawan situated in Caurā Rāstā where a Jaina Research Institute is also working. The catalogue of this bhandār has been published.¹

(2) ŚĀSTRA BHANḌĀR OF BADA MANDIRA, JAIPUR.

HISTORY OF THE GRANTHA BHANḌĀR

This Śāstra Bhandār is situated in the Digambar Jaina Terāpanthī Temple at Gheewālon ka Rāstā. This is a Pancāyatī temple and is one of the four such temples of the City. The temple was constructed about two hundred years ago by the Jainas who migrated from Sāngāner and Āmer, This Bhandār also came into its present shape at that time but as a matter of fact the manuscripts which are in the collection of the library were originally in the Jaina Bhandārs of Āmer and Sāngāner and when the Jainas of those places shifted to this new city, the manuscripts were also brought from them and placed in this Bhandār.

There are two Grantha Bhandārs in this temple. One is called by the name of Saraswatī Bhawan Badā Mandir and the other is called Bābā Dūlī Cand's Śāstra Bhandār. First of all we shall deal with the collection of Bada Mandir. This Grantha Bhandār is one of the biggest Śāstra Bhandārs of the city, which has 2630 manuscripts This collection includes 324 Gutkās also. All the manuscripts are on paper.

PAṬRONS OF THE ŚĀSTRA BHANḌĀR

A number of Jain scholars like Ṭodar Malla (18th Century), Jai candra Chābrā (19th Century) and Sadāsukha Kasliwāl (19th Century), Mannālāl Khindūkā (19th Century) etc. took great interest in the development of this Bhandār and even works written in their own hands are also available here

1. Rājasthān ke Śāstra Bhandāron ki Granth Suchi Part I published by Srī Digamber Jain Atiśaya Ksetra Śrī Mahāvīrji 1948

EARLIEST AND LATEST MANUSCRIPT.

The manuscript of *Pañcāsti Kāya*, a famous work of Ācārya Kunda Kunda written in *Prākṛit* is the earliest one. This was copied in *Vikram Samvat* 1329 i.e. in 1272 A.D. This was written in Delhi which was called *Yoginipur* at that time. The copyist of this manuscript and *Uttarpurāna*, the earliest manuscript in Āmer Śāstra Bhandār was one and the same. The latest manuscript is 'Dharmopdeśa Ratnamālā' of Dulī Canda written in *Samvat* 1964 (1907 A.D.) by the writer himself,

This shows that upto 50 years back there was a continuous effort of copying and placing the manuscripts in the Grantha Bhandār.

CENTRE OF SCHOLARS.

There is a very good collection of the manuscripts written in oriental as well as in *Hindī* and *Rājasthānī* languages. This collection pertains to books written by *Jaina* and *non-Jaina* authors. Works written by *Jaina* authors deal with various subjects pertaining to religion such as *Sidhānta*, *Pūjā*, *Pratiṣṭhā* and *Vidhān* and secular subjects like *Purāna*, *Kāvya*, *Kathā*, short *Kāvya* called *carita*, *Philosophy*, and scientific subjects like *grammar*, *Prosody*, *Lexicography*, *Jyotiṣa*, and *Āyurveda*. Works written by *non-Jaina* authors pertain mainly to *Kāvya*, *Grammar*, *Āyurveda*, *Jyotiṣa* and *sexuality* etc. There are 13 manuscripts of *Raghuvansha*, *Kāvya* written by *Kavi Kalidāsa* and two *sanskrit* commentaries on *Kirātārjunīya* of *Bhārvi*. Besides this there is a good collection of *Hindī* works written by *Gorakhanāth* and his followers, *Kabīrdāsa*, *Bihārī*, *Keśava*, *Vrinda* and several of others. Books written in *Apabhraṃśa* are in abundance. Literature of *Swayambhū* (9th Century), *Puṣpadanta* (10th Century) *Vīra* (11th Century) *Nayanandī* & *Raidhu* etc. are also in the collection. There are two *sanskrit* commentaries on *Jambu Swāmi Carīya* and *Pauma Carīya* which are not available in other Bhandārs. There is one manuscript of *Ādipurāna* of *Puṣpadanta* which is profusely illustrated and only one manuscript of its kind throughout India. This illustrated manuscript was copied in *Vikram Samvat* 1597 (1540 A.D.) in Delhi. The manuscript has 558 coloured pictures fully based on the text. The *Harivaṃśa purāna* of *Dhaval*, a famous scholar of 10th Century is also available in this Bhandār. This manuscript has not been found so far in any other Bhandār of *Rajasthān*. There is a rich collection of *Hindī* works also. *Cauvīsī Gīta*, a *Hindī* work composed in *Samvat* 1371 (1314 A.D.) by *Kavi Delha* has been discovered in this Śāstra Bhandār.

We may mention here that the collection of the *Gutakās* of this Bhandār is also of great importance. Some small works of *Sanskrit* and *Hindī* find a good

place in them. The Gutakās were the note books of the literary persons who used to note the important passages or small works of interest in them. A list of this Śāstra Bhandār has been published duly edited by the writer himself in the year 1954.¹

(3) GRANTHA BHANDĀR OF PĀNDYĀ LŪṆKARAN—

HISTORY OF THE GRANTHA BHANDĀR

The Grantha Bhandār was established by Pāndyā Lūṇakaraṇ in the temple which is famous after his name. Pāndyā is a class of monks who live in the outer part of a temple. Pāndyā Lūṇkaran was also a monk of such type. The temple was built under his supervision and remained the centre of his literary activities, so both the temple and Grantha Bhandār began to be called after his name. Though there is no exact date regarding the establishment of the Grantha Bhandār but there is one manuscript of Yaśodhar Caritra, which was copied for Pāndyā Lūṇkaran in Samvat 1788 (1731 A.D.). It is also mentioned there that he was the pupil of Paṇḍit Khivsiṇ who was the pupil of Bhaṭṭārakā Jagat Kīrti.² From this reference it appears that Lūṇkaran established permanently in Jaipur after the year 1731 A.D. and constructed the temple and placed the manuscripts which were with him.

PATRONS OF THE BHANDĀR

Pāndyā Lūṇkaran was the main founder and patron of the Śāstra Bhandār. Most of the manuscripts preserved here were collected by him. He was a very learned man and was expert in the subjects like Āyurveda, Jyotiśa and Mantra Śāstra. He devoted his full life either in studying the literature or in collecting the manuscripts for the library. There are 807 manuscripts and 225 Gutakās in the collection of the Bhandār and it is certain that most of them were collected by him in his life time. A collection of such a good store of knowledge shows that he

1 Rājasthān ke Jaina Śāstra Bhāndāron kī Grantha Sūcī, part II

२. सवत् १७८८ आसोजमासे शुक्लपक्षे दशम्यां तिथौ वृधवासरे वृन्दावत्यां नगर्यां
खण्डेलवालान्वये अजमेरागोत्रेएतेषां मध्ये चिरजीवि रायचन्दजी तेनेद यशोधरचरित्र
निजज्ञानावर्णिकर्मक्षयार्थं भट्टारकश्रीजगतकीर्ति तत् शिष्यविद्वन्मण्डलीमण्डित
पण्डितजीश्रीखीवसीजी तत् शिष्यपण्डितलूणकरणाय घटापित ।

had a great desire in his heart to serve the Indian literature in general and Jaina literature in particular. There is a good collection of Saṁskṛit, Hindī and Prākṛit works. The earliest manuscript of this Bhandār is the manuscript of Parmātma Prakāśa written in Saṁwat 1407 (1350 A.D.) and the latest manuscript was written in Saṁwat 1955 which is Naṁokāra Mantra Kathā. There is a manuscript of Yaśodhar Caritra of Sakal Kīrti, which is fully illustrated. The manuscript contains coloured illustrations completely based on the story. Except this, all the manuscripts which have coloured illustrations are related to the Mantra Śāstra.

SUBJECTS DEALT WITH

Manuscripts which are in the Śāstra Bhandār relate both to religious and secular subjects. But the main subjects on which the manuscripts are available are Jyotiśa, Āyurveda and Mantra Śāstra. Manuscripts of Mādhav-Nidhān, Yoga Cīntāmaṇi, Vaidy-Mānotsava, Bhairava Padmāvatī Kalpa, and Vidyānuvāda are also there.

The Bhandār is quite systematic. The Granthas have been placed in serial number. They are placed in stone almirahs having glass shutters. The catalogue of this Bhandār has already been published duly edited by the author himself.¹

(4) ŚĀSTRA BHANDĀR OF BĀBĀ DŪLICANDA

The Śāstra Bhandār of Bābā Dūlicand is situated in Jaina Dīgambar temple of Terāpanthī which is also called Baḍā Mandīr. This Grantha Bhandār was established by Śrī Dūlicand in the year 1854 A.D. He was a great Hindī lover of his time. He was not a Jaipurian but belonged to Poona District of Mahārāstra state. He came to Jaipur with the manuscripts and established the Śāstra Bhandār which became famous after his name. He died in the year 1871 A.D. at Āgrā.

There are 850 manuscripts in this Śāstra Bhandār which were collected by him alone by travelling throughout India. Some of the manuscripts were either got written by Dūlicand or were presented to him by the Jaina Śrāvakas and the rest were collected by him from various places. He led a life of Jaina Sādhu and travelled thrice throughout India. He also wrote a description about his travel in Jaina Yātrā Darpaṇa, a manuscript which is available in the Bhandār. He was a good scholar of Hindī and Saṁskṛit and translated about 15 works in Hindī. All of these works are preserved in the Bhandār.

1. Rājasthān ke Jainā Śāstra Bhandāron kī Granth Sūci Part II year 1954.

The manuscripts in the Śāstra Bhaṇḍār are mainly in two languages i.e. Saṁskṛit and Hindī. Hindī manuscripts are the translations of Saṁskṛit texts. The subjects dealt with in the manuscripts are mainly religious, Purāṇa, Kathā and Caritra etc.

(5) ŚĀSTRA BHANḌĀR OF JAINA TEMPLE BĀDHICAND

This Śāstra Bhaṇḍār is situated in the Jaina temple Badhī Canda which is a famous Jaina temple of the city. It is situated at Gheewālon kā Rāstā, Johari Bāzār. The temple was constructed by Srī Badhī Canda who was Dewān of Jaipur state for some time. The Śāstra Bhaṇḍār was established in Saṁwat 1795 (1738 A.D.) on the completion of the temple.

PATRONS OF THE ŚĀSTRA BHANḌĀR

The Śāstra Bhaṇḍār of this temple was greatly patronized by Pandit Ṭodaramal and his son Gumāni Rām (18th Century). It remained the main centre of their literary activities. Pandit Ṭoḍa mal and Gumāni Rāma used to write new works in this temple. Original manuscripts of Mokṣaṁmārga prakāśa, Ātmānuśāsan, and Purusārtha Sidhyupāya written by Pandit Ṭodar Mal are in the collection of the Bhaṇḍār. Gumāni Rāma also worked for the growth of the Śāstra Bhaṇḍār and for some time it was called after his name.

There are 1278 manuscripts in it. This number includes the Gutakās also which are 162. Manuscripts are mainly in four languages i.e. Prākṛit, Saṁskṛit, Apabhramśa, and Hindī. All the manuscripts are written on paper and there is no palm-leaf manuscript in the collection.

The main subjects on which the manuscripts are available are Jaina religion, Adhyātma, Purāṇa, Kāvya, short stories and miscellaneous works. The works written by non-Jaina authors are not in good number but some famous works of Kalidāsa, Anubhūti Swārūpācārya, Kabīrdāsa, Keśavadāsa are in the collection,

The earliest manuscript available in the Grantha Bhaṇḍār is a commentary on Vaddhmāna Kāvya written in Saṁwat 1481 (1424 A.D.) on the 10th bright day of Āsoja month. This is a Saṁskṛit commentary on the Apabhramśa work. Vaddhmān Kāvya was written by Jayamitra Hala in 13th Century. The latest manuscript was written in Saṁwat 1987 (1930 A.D.) which is called Adhādwīpa Pūjā. Thus there are manuscripts written during the last 500 years.

The collection of Hindī and Apabhramśa works is in good number. Some of them are still unpublished and others are rare one. The manuscript of Harivaṁśa

Purāṇa an Apabhraṃśa work of Mahākavi Swayambhū, is in the collection of this Bhandār. This is a rare manuscript and only three or four copies are available throughout India. The commentary of Vāddhmāṇa Kāvya in Saṃskṛit is also a rare one. Manuscript of Pradyumna Carita, a Hindi work composed in 1354 A.D. is also a rare one. This is a very good work written by Sadharu in Hindi. Guṭakās of this Bhandār possess several small works of Hindi scholars. The works of Jaina poets like Sakal Kīrti (15th Century) Chihal (16th Century), Hansrāja (17th Century) Thakursi (16th Century) Jinadāsa (17th Century), Pūno (16th Century) Banarsī Dāsa (17th Century) etc. are available in these Gutakās. The collection of works of Ajayarāja pātnī about 20 in number have been traced out in the Śāstra Bhandār. He was a scholar of 18th Century.

(6) GRANTHA BHANDĀR OF THOLIYĀ JAINA TEMPLE

Digambar Jaina Tholiā temple is situated in the Ghee wālon kā Rāstā near the temple of Badhi Canda. The temple was constructed by a Tholiyā family in the 18th Century. It is also one of the famous and beautiful temples of the City.

There is a Śāstra Bhandār which was started after the completion of the temple. Now it is housed in a newly constructed room. The manuscripts were brought from Sāngāner and Āmer and some of them were written and copied here also. The work of writing new manuscripts slowed down from Saṃwat 1900 (1843 A.D.).

There are 658 manuscripts and 125 Gutakās in the Śāstra Bhandār. Though the number of the manuscripts is not great but from the point of material, it is a remarkable Bhandār.

The earliest manuscript which is available in the collection is a commentary of Dravya Sangraha by Brahma Deva. This manuscript was copied in Saṃwat 1416 (1359 A.D.) Bhādwā Sudī 13 at Ycginīpur. The writer of this manuscript has also mentioned the Emperor's name as Feroz Sāh. The latest manuscript named Bīsa Tīrthankara Pūjā was written in Saṃwat 1654 (1897 A.D.) Sāvan Būdi Saptmī. This was copied in Ajmer by Śrī Pannā Lāla himself. Most of the manuscripts available in the Grantha Bhandār are of 16th, 17th and 18th centuries. The manuscripts are more on literary subjects. The collection of Gutakās is also good. Several small works of Śubha Candra (16th Century), Hemarāja (17th Century), Raghunātha (17th Century),

Brahma Jinadāsa (15th Century) Brahma Gyāna Sāgar (17th Century), Padmanābha (16th Century) etc. are in these Gutakās. As regards the non-Jaina works, the Dohās of Dādu Dayāl, Iśka Cimana of Nāgarīdāsa, Dastūra Mālikā of Banśīdhara, Gyāna Bheda, Gyānasāra, Nitya Vihāra, and Prasaṅgasāra of Raghunātha are important works.

All the manuscripts are written on paper. There is one manuscript namely Pūjā Sangraha in which coloured pictures of Mandals of Pūja are given.

The Śāstra Bhandār is completely systematic. One manuscript has been kept in one Vesthana and therefore manuscripts can be traced out easily. The catalogue of this Bhandār is already published by Dīgambar Jain Atīśaya Kṣetra Śrī Māhāvīrji.¹

(7) GRANTHA BHANDĀR OF JAINA TEMPLE PĀTODĪ.

Grantha Bhandār of Jaina temple Pātodī is the next biggest collection of the Jaipur City. It is situated in the Jaina temple of Pātodī, which exists in Caukarī Modī-Khānā. The temple remained the seat of Bhattārakas from the year 1758 A.D. The installation ceremony of the four Bhattārakas namely Kṣemendra Kīrti (1758), Surendra Kīrti (1765) Sukhendra Kīrti (1795) and Nāyan Kīrti (1822) was performed here. This temple had a direct connection with these Jaina monks for about hundred years. The manuscripts were brought here by them and afterwards this Bhandār was established in about 1737 A.D.

The Śāstra Bhandār maintained the literaries activities for a century. These Bhattārakas were the main patrons of the Bhandārs. There was good arrangement of copying the manuscripts and several scholars who had good hand-writing were employed by these Bhattārakas and manuscripts were got written on the request of the Śrāvakas. When the influence of these Bhattārakas ceased the Grantha Bhandār came in the possession of the Śrāvakas. But as it appears from the collection of the manuscripts that the persons did not take interest in obtaining new manuscripts as such the number of these manuscripts did not increase rapidly. Moreover due to mis-management some manuscripts were reduced to ashes and works of the high standard and poetic beauty were allowed to decay

NUMBER OF THE MANUSCRIPTS

The total number of the manuscripts and the Guṭkās in the Bhandār is 2257 and 308 respectively. Out of these manuscripts more than 450 manuscripts relate purely to Vedic literature. All the manuscripts are on paper except the two, Bhaktāmar Stotra, and Tatwārtha Sūtra, which are on palm leaves. There are some maps of Jambū Dwīpa, Aḍhāi Dwīpa and of some Yantras which are on cloth. Some maps are fully illustrated.

EARLIEST & LATEST MANUSCRIPTS.

The earliest manuscript available in the Bhandār is Jasahara Cariya of Puspadanta, an Apabhraṃśa work of 10th Century. This manuscript was copied in 1407 (1350 A.D.) in the fort of Candrapur. The latest manuscript of Padmanandī-pancaviṃśatī was copied in Saṃwat 1950 (1893 A.D.). This shows that there are manuscripts written from the year 1350 to 1893 A.D. Most of the manuscripts were written in the 15th, to 18th centuries. A few of these were written in the 19th century.

SUBJECTS DEAL WITH

The manuscripts in the Śāstra Bhandār deal with a variety of subjects like Purana, Carita, Kāvya, Grammar and various aspects of Jaina religion. The languages used are Prakṛit, Apabhraṃśa, Saṃskṛit, Hindī, and Rājasthānī. Pūjā and stotra works form a substantial part of the collection. There are more than 450 small manuscripts, the matter of which have been taken from Saṃhitās, Bhāḡwat Mahāpu-rāna and other purāns. Apart from these there are good Hindī works written by Jaina as well as non-jaina authors. The following are the further main features of the Śāstra Bhandār.

- (1) There is a good collection of Saṃskṛit works on Āyurveda & Jyotisa.
- (2) The collection of Gutakās containing small texts is also remarkable. Among rare works of Hindī, one is JINADUTTA CARITA, a work of 1297 A.D. This was composed by Kavi Ralha. This is perhaps one of the earliest manuscript of Hindī ever found in a Dīgambar Jain Śāstra Bhandār.

The condition of the Grantha Bhandār is satisfactory. All the manuscripts are placed in serial number and therefore manuscript may be taken out without any difficulty. The complete catalogue of the Bhandār has recently been prepared and published.¹

(8) ŚRĪ CANDRA PRABHA SARASWATĪ BHANḌĀR.

The Candra Prabha Saraswatī Bhandār is situated in the Jain temple of Dewān Amarcand., who remained a prominent Dewān of the former State of Jaipur in the 19th century for a long period. His father named Śivjīlāl was also Dewān of the state in the time of Māhārājā Jagat Singh. He constructed a Jaina temple. The temple which was constructed by Shivjīlāl is called temple of Bādā Dewānji, while the one which was built by his son Amarcanda is called temple of Choṭā Dewānji. This temple is situated in the Lālji Sānd kā Rāstā, Caukrī Modī Khānā. The temple relates to Terāpanthī Sect. There are 830 manuscripts in the Śāstra Bhandār, of which about 350 are incomplete. This is due to the mismanagement of the authorities who gave the manuscripts to the readers and never demanded them back. There is a good collection of Saṁskrit works, and specially of Pūjā and Purānā literature. The whole manuscripts may be divided as under.—

Saṁskrit-418, Apabhraṁśa-4, Hīndī-311, Prākṛit-58 and the important subjects on which the manuscripts are available are as follows:—

Religious texts	...	...	147
Adhyātma	...	...	62
Purāna	...	...	30
Kathā	...	...	38
Pūjā literature	...	...	152
Stotra	...	...	41

PATRONS OF THE BHANḌĀR.

The Śāstra Bhandār was established at the time of the construction of the temple. Dewān Amarcand took a great interest in the collection of the manuscripts. His contemporary scholars of Jaina literature were Rājamala, Nawal Rāma, Gumānī Rām, Jaiçandra Chābrā, Ḍālu Rām, Mannā Lāl Khundūkā and Swaroop Cand Bilā'a and with the help of these scholars he managed to collect a good number of manuscripts. Kṣātra Cudāmani (1834) Gomattasāra (1828) Pancatantra (1830) and Pratimāsānta Caturdaśī Vratodyāpana (1820) were got copied by him and placed in the Grantha Bhandār. Kārtikeyānuprekṣā is the earliest written manuscript while

Dhanya Kumār Caritra is the latest one, These were copied in the year 1563 and 1937 A.D. respectively. Most of the manuscripts in the Bhandār belong to the 18th, 19th and 20th centuries.

(9) ŚĀSTRA BHANDĀR OF JOBNER TEMPLE

The Śāstra Bhandār is situated in the temple of Jobner in Khejarān kā Rāstā, Chāndpole Bāzār, Jaipur City. The temple remained a seat of Jaina monks for a long time and last Pāṇḍyā Bhaktāwara Lāl died recently about 12 years ago. The Śāstra Bhandār remained in their possession from the very beginning. This class of Pāṇḍyās were interested generally in Āyurveda, Jyotiśa and Mantra Śāstra and the collection of the manuscripts pertaining to these subjects were given preference to other literature.

NUMBER OF MANUSCRIPTS.

The total number of the manuscripts in this Bhandār is 340. This number includes the number of the Guṭakās. The collection of Saṁskṛit manuscripts are more than those of Hindī manuscripts. This shows that the Pāṇḍyās were the scholars of Saṁskṛit literature. Manuscripts are not very old being written in 17th to 19th Century. Some of the important manuscripts are as follows:—

- (1) Sabhāsāra Nāṭak of Raghurāj in Hindī. This describes the etiquette to be observed in the Royal Courts.
- (2) Anjanā Rāsa of Śānti Kuśal, composed in 1603 A.D. This describes the life of Anjanā . the mother of Hanumāna.
- (3) Behārī Satsai of Bihārīlāl. The manuscript was written in 1716 A.D. The peculiarity of this manuscript is that all the stanzas are written in alphabetical order.
- (4) Raghuvansā Kāvya by Kālidāsa. The manuscript was copied in 1623 A.D.
- (5) Rukmaṇi Vivāhlo by Prithavirāj Rāthora in Hindī. The manuscript is an incomplete one, but is a copy of the year 1662 A.D.

Besides these, there is a copy of Saṅgrahaṇi Sūtra of the 18th Century. There is a cloth embroidered with lead beads illustrating the 16 objects of dream seen by the mother of the Tīrthankara. Besides this, there are nineteen beautiful

pictures. In the first picture, the patala of Swarga and Vimān have been depicted. In the second picture, the Universe has been compared with the Loka Purusa. There is a Nandiśwara Dwīpa in the third picture. In the fourth plate, there are pictures of Tīrthankaras. The seven graphas have been depicted in the fifth picture. In the sixth picture, the dreadful horrors of the hell have been shown. In the seventh plate, the army of India has been illustrated. In the 8th picture, there are eight different figures of the Yakṣas. There are pictures of the Jambudwīpa, Lavana Samudra, Indra Sabhā, birth ceremony celebrated by Indra, the condition of man at the time of intense thirst, hunger and separation and the Vimānas of the Heaven. In the last Śata Leśyas have been compared with a mango tree. There are six complexions of the worldly soul as Kṛṣṇa, Nīla, Kapota, Pīta, Padma and Śukla. The Kṛṣṇa Leśyā, the worst complexion has been explained by falling down the whole mango tree for eating the mangoes while the Śukla Leśyā, the best complexion has been illustrated by eating only fallen mangoes of the tree.

(10) PĀRSWANĀTHA DIGAMBAR JAINA SARASWATĪ BHAWAN

Pārswanātha Digambara Jaina Saraswatī Bhawan is situated in the Pārswanātha Digambara Jaina Temple. It is very famous temple in the city and was constructed in Saṁwat 1805 (1748 A.D.) and in the same year the Saraswatī Bhawan was established. The Saraswatī Bhawan contains 558 manuscripts including the Gūṭakās. The collection contains manuscripts of 17th and 18th century in good number. The manuscripts of saṁskṛit language are more numerous. The next come the Prākṛit and Apabhraṁśa works. All the manuscripts are on paper. Manuscripts are mostly on the subject like Purāṇa, Kathā and religious topics. Nalodaya Kāvya composed by Māṇikyāsūri is the earliest manuscript. It was copied in Saṁwat 1445 (1388 A.D.). The manuscript of Deśalakṣaṇa Pūjā copied in Saṁwat 1937 (1880 A.D.) is the latest one. There are three manuscripts which are worth mentioning.—

(1) PRATĪSTHĀPĀṬHA:—It is a Saṁskṛit work composed by Aśādhara a great scholar of 13th Century. This work was written on cloth in saṁwat 1516 i. e. 1459 A.D. This is the earliest manuscript so far found on cloth in the Śāstra Bhandārs of the Jaipur City. Though the manuscript was written 500 years back, yet the condition of cloth is still good. The measurement of the manuscript is 10½'x10".

(2) YAŚODHAR CARITA:—This is an illustrated manuscript copied in Saṁwat 1800 (1743 A.D.) The manuscript contains 30 illustrations based on the story of the work. All the pictures are coloured, representing Indian art.

(3) AJITNĀTH PURĀṆA:—This is an Apabhraṁśa work written by Vijaysingh. It was composed in Saṁwat 1505 (1458 A.D.) This is only the Apabhraṁśa manuscript so far found in this Śāstra Bhaṇḍār. It deals with the life of Ajitnātha, the second Tirthankara. The manuscript is a rare one.

(11) ŚĀSTRA BHANḌĀR OF GODHĀ TEMPLE.

There are 616 manuscripts and 102 Guṭakās in the Śāstra Bhaṇḍār of Godha temple, which was constructed towards the end of the 18th Century. The manuscripts were brought from several places and housed in this Śāstra Bhaṇḍār.

The subjects of the manuscripts pertain to Purāna, Carita, Stories, Pūjā and Stotra and the languages in which the manuscripts are written are Saṁskṛit and Hindī.

Most of the manuscripts are of the 17th, 18th and 19th Century. The earliest manuscript is VRIHAT KATHĀ KOṢA written by Śrutasāgar, in saṁskṛit. This book was copied in Saṁwat 1586 i.e. 1529 A.D. and presented to Maṇḍalācārya Dharmakīrti. The latest manuscript is “TĪNALOKA PŪJĀ” in Hindī which was copied in Saṁwat 1993 (1936 A.D.). It is a voluminous work and contains 978 pages. This shows that there is still the custom among the Jains to place the manuscripts in the Śāstra Bhaṇḍārs.

Some of the important manuscripts are as follows:—

(1) VIMALANĀTHA PURĀṆA:—by Arunamani composed in Saṁwat 1674 i.e. 1617 A.D. in Saṁskṛit. It describes the life of Vimalanātha—13th Jaina Tirthankara. The manuscript is of saṁwat 1696 (1639 A.D.)

(2) HOLIKĀ CAUPAI—composed by Dūngara Kavi in saṁwat 1629 (1572 A.D.) in Hindī. It narrates the story of Holikā according to the Jaina faith. There are 85 Padyas in the work. The last two stanzas of the work are as follows:—

मौलहमह गुणनीमड मार, चैत्रड वदि दुनिया बुद्धिवार ।

नयर मिकदरात्राड गुणकृचि अगाध, याचकमन्डल श्री खिमासाध ॥८५॥

तामु मीम डूंगर मनि रली, मण्यू चरित्र गुरु सामली ।

जो नर नागी मुणमड मदा, तिह घर लीहुड संपदा ॥८६॥

(3) PANCA KALYĀṆAKAPĀṬHA:—It was composed by Har Cand in Hindi poetry in the year 1773 A.D. It describes the five ceremonies of a Tirthankara celebrated by the Gods. It contains 117 stanzas.

(4) **SUNDARA ŚRANGĀRA**:—It is a work of Sundara Kavi composed in Śaṁwat 1688 (1631 A. D.). It is a Lakṣana work which contains 374 stanzas. It is collected in a Guṭakā No. 25.

(5) **BIHĀRĪ SATASAI**:—This is Brijbhāsa commentary written by some Kriṣṇa poet in samvat 1780 (1723 A. D.) at Agra, on Bihārī Satasaī. In the end of the commentary the writer gave his full description. The manuscript was copied in Jaipur in Śaṁwat 1790 (1733 A. D.) The peculiarity of this commentary is that it is in both prose and Poetry. First of all the writer gives the sense of the original Dohās in Hindī prose and then he narrates the same in poem also. The commentary of the first Dohā is as follows:—

मेरी भव बाधा हरो, राधा नागरी सोइ ।

जा तन की भाई परे, स्याम हरित दुति होइ ॥

Commentary in Hindī prose:—

यह मंगलाचरण है तहा श्री राधा जू की स्तुति ग्रन्थ कर्ता कवि करतु है, तहा राधा और दुहै याते जा तन की भाई परे स्याम हरित दुति होइ या पद तें श्री वृषभान मुता की प्रतीति भई ।

Translation in Hindī poetry:—कवित्त

जाकी प्रभा अवलोकत ही, तिहु लोक की मुन्दरता गई वारी ।

कृष्ण कहै सरसी रहै नैननि, नामु महामुद - मंगलकार ।

जा तन की भलकै भलकै हरित धुति, स्याम की होन निहारो ।

श्री वृषभान कुमारी कृपा कै, सुराधा हरो भव बाधा हमारी ॥

(12) ŚĀSTRA BHANDĀR OF JAINA TEMPLE SANGHĪJĪ

The temple of Sanghijī is also a famous one of the city. it is situated in Modikhānā Caukarī near Mahāvīrā park. The temple was constructed by Śrī Jhūnthā Rām Sanghī, who was Dēwān (Minister) of the Jaipur state during the reign of Māhārājā Jaisingh III (1818 to 1835) The Grantha Bhandār of this temple contains 979 manuscripts.

Most of the manuscripts pertain to 18th and 19th century. There are several manuscripts which were written even in 20th century and the latest manuscript written in this century is Namokār Kalpa of Śaṁwat 1955 (1938 A. D.) in Hindī and the earliest manuscript is PANCĀSTI-KĀYA PRABHRITA of Ācārya Kunda Kunda in Prakrit. The manuscript is of śaṁwat 1487 (1430 A. D.)

The manuscripts are on common subjects like Pūjā, Stotra, Purāna and Story etc. There is an illustrated manuscript of MADHU MĀLTI KATHĀ written by Catura Bhuja Kavi in 17th century. The number of illustrations is 15. These are coloured paintings representing Rājasthānī art, but they are in a very torn condition.

The other work is HAMMĪRA RĀSO, which was composed by Kavi Maheśa of 17th Century. It is a poem describing briefly the life of Rājā Hammīra of Ranthambhore.

(13) ŚĀSTRA BHANDĀR OF DIGAMBER JAINA TEMPLE, LAŚAKAR

There is a good collection of manuscripts in the Dig Jain Temple Laśakar, situated in the Bordi Kā Rāstā, Jaipur. The Grantha Bhandār remained the centre of Śrī Kesari Singh, a scholar of 19th century who took great interest in the collection of the manuscripts. The total number of the manuscripts is 828. Following manuscripts are important one.

1	Commentary on Pramananaya Tatvālokālankār of Ratna Prabhāchārya	1499 A. D.
2.	Sap'a Padārth Vritt	1484 A. D.
3.	Pancāstikāya with commentary	Amrita Candra 1516 A. D.
4.	Ātma Prabodha	Kumār Kavi 1515 A. D.
5	Āpta Parīkṣā	Vidyānandi 1578 A. D.
6	Commentary on Ratna Karanda Srāvakācāra	Prabhācandra 1576 A. D.
7.	Padma Carita Ippna	Śrī Cand Muni 1454 A. D.
8	Ādiswar Phāga	Bhattacharak Gyān Bhūsana 1530 A. D.
9.	Śānti Purān	Pandit Aśaga 1534 A. D.
10.	Malaya Sundri Kathā	Jaya Tilak Suri 1463 A. D.

(14) GRANTHA BHANDĀR OF NAYĀ MANDIR.

The Grantha Bhandār is situated in the Jaina Temple of Bairāthiyān in the Motī Singh Bhomiyā kā Rāstā. As the temple has been newly constructed, it is also called by the name of Nayā Mandir. There are 150 manuscripts in the Śāstra Bhandār. The earliest manuscript in the Grantha Bhandār is Candraprabha Caritra composed by Vira Nandi in Saṁskṛit. The manuscript was copied in the year 1467 A. D. There are manuscripts of Rīsimandal Stotra, Rīsimandal Pūjā, Nirvāṇa Kānda and Aṣṭānhikā Jayamāl which are written in golden ink and their borders are artistically designed and embroidered. These manuscripts are remarkable for border decoration representing various kinds of floral designs and geometrical patterns. Beautiful illustrations of creepers have also been given,

(15) GRANTHA BHANDĀR OF CODHARIYĀN KĀ MANDIR

There are only 108 manuscripts in the Śāstra Bhandār of this temple which is situated in the Chajūlal Śāh kī Galī, Caukari Modī Khānā. Out of these 75 manuscripts are written in Hindī and the rest are in Saṁskṛit. The collection is not of much consequence.

(16) ŚĀSTRA BHANDĀR of KĀLĀ CHĀBARĀ JAINA TEMPLE

There are 410 manuscripts in the Śāstra Bhandār of Kālā Chābarā Jainā temple. The manuscripts are mainly on the subjects like religion, Purāna Kathā, Pūjā and Stotra. The Guṭakās which are 106 in number contain good collection of Hindī works written by Jainā and non-Jainā authors. The manuscripts are generally of 18th and 19th century,

(17) ŚĀSTRA BHANDĀR OF MEGHARĀJAJI TEMPLE

There is a small collection of 249 manuscripts in the Śāstra Bhandār of Jainā temple of Megharājajī. The manuscripts deal with the subjects like Pūjā, Purāna and stotra. The Bhandār is systematically arranged and an incomplete catalogue is also available in the Śāstra Bhandār.

(18) SARASWATĪ BHAWAN OF YAŚODĀNANDA JAINA TEMPLE

This temple was constructed by Śrī Yaśodānanda, a Jainā Saint in Saṁvat 1848 (1791 A.D.) and at the same time a Śāstra Bhandār was also established in the temple. The total number of the manuscripts and Gutakās is 353 and 45 respectively. The collection is an ordinary one and on the subjects like Pūjā, Stotra, Purāna, but Pattāvalis of the Emperors of Delhi and Hindī songs written in the praise of Bhattarakas Dharma Kīrti are of worth mention.

(19) ŚĀSTRA BHANDĀR-SĪKAR

Sīkar is a district Head quarter at present. It is a good city of the Western Railway on Jaipur Lohārū Branch. There are five Jainā temples in the city which possess some manuscripts but in the Jainā temple called Badā Mandir of Bisapanthi, there is a good collection of the manuscripts. The total number of the manuscripts is 532, which are on paper. Manuscripts are written in Saṁskṛit Prākṛit, and Hindī. The number of Hindī manuscripts is also a large one. Paṇḍit Mahācandra who was a good scholar of 19th century, collected various manuscripts for the Grantha Bhandār.

The Grantha Bhandār is in good condition and systematically arranged. The manuscript are placed in the Vesthanas. One rough catalogue of the manuscripts is also available in the Śāstra Bhandār. There is no rare manuscript.

(20) GRANTHA BHANḌĀRS OF ALWAR

Alwar was the Matsya Deśa, the kingdom of Rājā Virāṇa of the Mahābhārat in the past. There is still a town called Macheri in this State which is a corruption of Matsya. It is why that the first Union of Rājasthān States of Alwar, Bharatpur, Dholpur and Karauli was given the name of Matsya. The Alwar state formerly appertained to the territory of Jaipur, but in the 19th century it was recognised as a separate State and Pratāpsingh was the first ruler. It is in the centre, between Jaipur and Delhi

Alwar remained a centre of Jainas for a long time. There are nine Jaina temples in the City, out of which following temples have the collection of the manuscripts. The number of the manuscript in each temple is as follows:—

	No. of Manuscripts
(1) Temple of Chājūrāmji	60
(2) Jaina temple of Sābjī Sahib	40
(3) Bārtallā Jaina temple	41
(4) Jain temple Nāsājī	42
(5) Nāyā Bāzār Jaina temple	39
(6) Khandelwāl Jaina Pancāyatī Mandir	211
(7) Agarwal Pancāyatī Mandir	186

Thus the total number of the manuscripts is 619 in the seven Bhandārs of the City. Most of the manuscripts are in Sanskrit and Hindī and were written in 18th and 19th century.

There are two manuscripts TATTWĀRTH SŪTRA and BHAKTĀMARA STOTRA written in golden ink. There is also a manuscript namely AMRITASĀGARA which was composed under the patronage of Māhārāja Pratāpsingh. It is on Indian Medicines (Āyurveda) having 25 Tarangas and written in Hindī. Māhārāja Pratāp Singh was the ruler of Jaipur State from the year 1778 to 1803. The manuscript was copied in the year 1791 A D

(21) ŚĀSTRA BHANDĀR OF DŪNĪ

Dūnī is a town situated on the left side of the road from Jaipur to Deoli. It is twelve miles from Tonk and six miles from Deoli. There is a Jaina temple which contains a small collection of the manuscripts numbering 143 only. According to an inscription engraved on the inner wall of the temple, it was constructed in Saṃwat 1585 i. e. in the year 1528 A. D. The Grantha Bhandār of this temple was also established at the same time. The earliest manuscript is Jinadatta Kathā in Saṃskṛit which was copied in Saṃwat 1500 (1443 A.D.). Most of the manuscripts are in Hindī in which works of Vidyā Sāgar such as, (1) "SOLAHA SWAPNA", (2) "JINA JANMA MAHOTSAVA", (3) "SAPTA VYASANA SAVAIYĀ", (4) "VIŚĀPHĀRA-CHAPPAYA" etc are important. The "JHŪLNĀ" of Tānū Śāh in Hindī is also a rare work written in various metres and deals with on several topics. "RAJŪL KĀ BĀRAHAMĀSĀ" of Ganga Kavi is a rare work. Ganga Kavi was a Jaina poet and his full name was Gangādāsa. He was the son of Parwata Dharmārthī who was also a Hindī scholar. The work describes the various kinds of hardships sustained by Rājula in the twelve months.

ŚĀSTRA BHANDĀRS OF TODĀRĀISINGH

Todārāisingh which was famous by the name of Takśaka Garha², remained famous literary centre for a long time. It is said to have been founded by the Nāgas. In the 15th century it was under the Sisodiyā Rājpūts of Udaipur, but after the defeat of Rānā Sangrāma Singh they became independent and under the rule of Akbar this whole province passed under him.³

From the old ruins it seems to be a very ancient town. There is one Viṣṇu temple which was built by Guhil kings in the 10th-century. The town is beautifully

१ मुखकर सुन्दर मूलमंघ गद्य सरमति जागो ।

बलात्कार गण मार मूरी अमयेउ बखारो ॥

तम पट्टे शुभचन्द्र हवा गद्य नायक गुण धारक ।

तस गुरु आता ब्रह्मचारि श्री विद्यानागर ॥

मधपति माधव वचन श्री सोन स्वपन कवित जे कहै ।

भगुं भगुं जे भावमु ते अहे लोक मुख लहे ॥६॥

2. Prāsaṣṭi Sangrāh Āmer Śāstra Bhandār Jaipur page 162

3. Ibid

surrounded by the walls. It is a city of tanks. The relation with the Jaina religion remained from an old period. From an inscription of Vijoliā dated 1162 A.D. it appears that Vaśravan, the fore fathers of Lallak constructed a Jaina temple in Todāpatanna. The town remained the literary centre from the very beginning. Solanki kings were very kind to Jainas so they also helped them in the enrichment of the literature,

Pravacanasāra¹ was written in the year 1440 by Narsingh pupil of Madana Deva who was the brother of Acārya Śubhacandra. The manuscript of Ādipurāna² was copied in the year 1480 in the Parswanātha temple.

Under the rule of Rāmcandra Rāo. this town remained the main centre of literary activities as he was himself a lover of literature and art. Several manuscripts were written in his time. Some of the manuscripts written in his time are as follows:—

- (1) In Saṁwat 1612 (1555 A.D.) manuscript of Upāskādhyayana³ was copied.
- (2) Nāga Kumār Carita⁴ of Puspadanta was copied in Saṁwat 1612 (1555 A.D.)
- (3) Yaśodharā Carita⁵ was written in Ādinātha temple in the same year i.e. 1555 A.D.
- (4) Yaśodharā Carita⁶ was copied in Saṁwat 1610 in the Ādinātha Jaina temple and presented to Bhattāraka Lalit Kīrti. At this time Salīm Śāh Sūrī was the emperor of Delhi
- (5) Nāga Kumār Carita⁷ was copied in Saṁwat 1603 (1546 A.D.)
- (6) Jambu Swamī Carita⁸ of Vīr Kavi in Apabhraṁśa was copied in Saṁwat 1600 (1543 A.D.) and 1601 (1544 A.D.) and both were presented to Mandalācārya Dharmacandra.

1. Vīr Vānī Vol

2. Rājasthān ke Jaina Śāstra Bhaṇḍāron ki Granthā Sūci, part II, page 208.

3. Āmer Śāstra Bhaṇḍār, Jaipur.

4. Ibid

5. Prasasti Sangrah, Āmer Śāstra Bhaṇḍār, Jaipur p 162

6. Ibid p 163

7. Rājasthān ke Jaina Śāstra Bhaṇḍāron ki Granthā Sūci, Part II page 247.

8. Śāstra Bhaṇḍār of Tholiya Jain temple Jaipur.

After Rāma Candra Rāo, Kalyān Singh became the ruler. Under his rule also several manuscripts were written. The manuscript of Dharmopadeśa Śrāvākācāra¹ and Jasahar Cariya² were written in the year 1558 and 1557 A.D. respectively. In the time of Jagannātha Rāo also Ṭoḍārāisingh remained the centre by literary activity. Ādinātha Purāṇa³ of Puspadanta was copied by Śāh Nānū and presented to Bhaṭṭāraka Davendra Kīrti in Saṁwat 1664 (1607 A.D.). In Saṁwat 1708 (1651 A.D.) Khinvasi of Ṭoḍārāisingh presented the Padmapurān of Raviṣenācārya to Pandit Harśa Kalyāṇa.

(22 & 23) GRANTHA BHANDĀRS OF ĀDINĀTHA & PĀRŚWANĀTHA JAINA TEMPLES

There are at present two Grantha Bhandārs. One Bhandār is situated in the Ādinātha Jain temple, while the other one is in Pārswanātha temple. The Śāstra Bhandār of Adinātha temple contains 246 manuscripts and the Śāstra Bhandār of Pārswanātha temple has 105 manuscripts. Most of the manuscripts are such as are used for the daily Swādhyāyā. The number of Hindi manuscripts are more than the manuscripts of any other language. Some of the important manuscripts are as follows:—

1. Caturvidha Dāna Kavitta by Gyān Sāgar of 18th century.
2. Nemiśwār Phāga by Vidyānandi composed in Saṁwat 1640 (1583 A.D.). The work consists of 766 stanzas.
3. Triloka Sāra Ṭikā by Mādhava Candra Trivaidya. The manuscript is dated Saṁwat 1500 (1443 A.D.)
4. Pravacana Sāra Ṭikā by Prabhā, Candra the manuscript is dated samwat 1605 (1548 A.D.). The earliest manuscript is Caturvinśati Stavan⁵ which was written in Saṁwat 1449 (1392 A.D.)

1. Śāstrā Bhandār of Jain temple Bādhi candji

2. Āmer Śāstra Bhandār, Jaipur

3. Ibid.

4. Jain Śāstra Bhandār of Ādinātha temple of Ṭoḍārāisingh.

5. मध्यदेशस्य सकाशद्र गनिवासि देवर्षिमुतः सर्वदेवस्तस्यात्मजेन शोभनमुनिना विहिता इमाश्चतुर्विंशतिजिनस्तुतयः तदग्रजपंडितघनपालविहिता विवरणानुसारेण त्रैयमवचूणि-महायमकवडनरूपाणं तासां स्तुतीना लेखतो लेखि । संवत् १४८३ वर्षे आश्विनमासे वदि ४ ।

(24) ŚĀSTRA BHANDĀR OF FATEHPUR (SHEKHĀWĀṬĪ)

Fatehpur is a beautiful city in Sikar District of Rājasthān. It is now a Railway station on the Sikar-Cūru Branch of the Western Railway. Fatehpur remained the literary seat of Jainas. From the very beginning Jainas played an important role in the development of literature. The Agarwāla Jaina temple of Fatehpur was the centre of Bhaṭṭārakas who used to visit this place from time to time and took initiative in the management of the temples. These Bhaṭṭārakas used to collect the manuscripts and placed them in the Bhandārs. There is a collection of about 400 manuscripts at present in the Bhandār. These manuscripts are of later centuries i.e. 18th and 19th century. Most of the manuscripts were either written here or got written from else where and presented to this Bhandār by the Jainas of this city. In this respect Pandit Jīwan Rām's contribution is marvellous. He wrote a Gutakā which contains the matter of at least one lakh ślokas. Except this, Triloka Sārā Bhāṣā (1746 A.D.) Harivaṇśa Puṇāna (1767 A. D). Mahāvīra Purāna (1353 A.D.), Samayasār Nātak (1836 A.D.) Gyanārṇava of Śubha Candra (1831 A. D.) and several others were copied here and are preserved in this Bhandār.

The Gutakā as stated above is the biggest Gutakā, in material ever found any of the Bhandārs. It mainly deals with Āyurveda and Jhotiśa. It contains 1228 pages. This was written in Cūru by Śrī Jīwan Rāma from the year 1838 to 1860 A. D. and was completed in Fatehpur City in the year 1860 A.D.

There is another manuscript Namokāra Mahatmya Kathā, which contains 689 pages of size 13" × 7½". The manuscript was got written by Hirālāl Sohanlāl, Delhi and presented to this Grantha Bhandār in the year 1922 A. D. It is fully illustrated and contains 76 illustrations on the various happenings in the life of the great persons of Jaina Mythology.

JAINA ŚĀSTRA BHANDĀRS-DAUSĀ

Dausā was an old capital of Kachhāwā Rājputs and one of the most ancient cities of Rājasthān. It was famous by the name Devagiri. But now a days it is a good town on Jaipur-Bharatpur Road. There are two Jaina temples and both the temples have Śāstra Bhandārs in them.

(25) ŚĀSTRA BHANDĀR OF-BĪSPANTHĪ MANDIR

There is an inscription at the back side of the main Vēdi according to which this temple was constructed in Saṁvat 1701 (1644 A.D.) but as per oldness of the city and the temple itself. It seems that in that year it was reconstructed. The Śāstra Bhandār of this temple is a small one. It contains only 177 manuscripts

including the Gutakās, Most of the manuscripts are of Hindī works. These manuscripts are of 17th to 19th century. Some of the manuscripts are important and they can be used at the time of their editing. The manuscripts of Vilhaṇ Śaśikalā Prabandha is a good work of 17th century. It is with Hindī commentary by the poet Sāranga. The work runs both in Saṁskṛit and Hindī.

(26) ŚĀSTRA BHANDĀR OF TERĀPANTHĪ MANDIR DAUSĀ

There is also a small Śāstra Bhandār containing 150 manuscripts written on paper. Out of which most of the manuscripts are written in Hindī. But there is a good number of Apabhraṁśa manuscripts which were copied in 17th and 18th century. This shows that there was a general love and system of reading the Apabhraṁśa works upto 18th century. The manuscript of Caturdaśa Guṇasthān Carcā is a rare one. It was written by Akhayarāj in Hindī prose.

(27) & (28) ŚĀSTRA BHANDĀRS OF BASWĀ

Baswā is an old town and tehsil headquarter of Jaipur District in Rājasthān. It was the birth place of several scholars of Hindī literature and specially of Seth Amar Cand Bilālā for whom it is stated that he constructed the Jaina temple of Śrī Mahāvīraji. Jaina poet Daulat Rāma Kāślīwāl¹ (18th century) a famous story and Purāna writer was born in Baswā and his father Ānanda Rāma also lived there. In the 18th and 19th century Baswā remained a centre of these scholars. There are several manuscripts in the Jaina Bhandārs of Jaipur city which were copied in Baswā and brought from there to the Jaipur City Bhandārs.

These manuscripts belong to the period from 1733 to 1835 i.e. for about one century during which the town was a centre of literary Activities. Caubīsagunasthāna Carcā² was copied in Saṁvat 1832 (1775 A.D.). Mūlacāra Pradīpa³, Pāṇḍava Purāna⁴, Rasik Priyā⁵, were copied in Saṁvat 1820, 1792 and 1733 respectively. There is still a collection of the manuscripts in two Jaina temples which throws some light on its bright past. Both the Terāpanthī and Pañcāyatī temples contain Śāstra Bhandārs one in each temple. The Terāpanthī temple is very old and according to the inscription found in the temple it was constructed in the 16th century. The

1 & 2 Manuscript preserved in Śāstra Bhandār-Baswā

3 Rājasthān ke Jama Śāstra Bhāndāron kī Grantha Sūci part III p. 166

4. Ibid p 223

5 Ibid 251

Terāpanthī Sect came into existence in the year 1626 A.D. according to Mithyātva Khandan Nātak¹ of Bakhat Rāma.

The Pancāyātī Mandir is also an old temple and important from the point of art and architecture. There is a Jaina idol of a very big size of the 12th century, which also shows that the temple was constructed in very early times. There is a small Grantha Bhandār which shows that sometime ago there was a very good collection of the manuscripts. The manuscripts were written between 15th to 18th century. The earliest dated manuscript is Samayasāra Vrittī² which was copied in Samvat 1440 (1383 A.D.). Works of Hindī and Prākṛit are in majority in the Śāstra Bhandār. The following are the important manuscripts:—

- (1) KALPASŪTRA :—The manuscript is illustrated and written in golden ink. It has 39 paintings on the life of Lord Mahāvīrā. The various expressions depicted in them are very good. The manuscript was copied in the year 1479 A.D.
- (2) KALPASŪTRA :—This is another manuscript which is also well illustrated. It contains 42 paintings which are evidences of good art. The manuscript is dated Samvat 1528 (1471 A.D.)
- (3) PADMANANDI MAHĀKĀVYA TĪKĀ :—This is a commentary written by Kavi Prahalāda in Saṁskṛit on the original work Padamandī Panca-vinśati. The commentary is a rare one.
- (4) MALAYASUNDARI CARITRA :—by Jayatilak Śūrī in saṁskṛit. The manuscript was copied in Samvat 1490 (1423 A.D.).
- (5) ABHAYA KUMĀR PRABANDHA CAUPAI :—written in Hindī in Samvat 1685 (1628 A.D.) The work is also a rare one. It describes the life of Abhaya Kumār.

(29) ŚĀSTRA BHANDĀR—MOZAMĀBĀD

In 17th century Mozamābāda was a centre of Jaina literary activities. It is an old town which seems to be later on renamed as Mozamābāda. In the year

1. Āmer Śāstra Bhandār Jāipur.

2. संवत् १४४० वर्षे चैत्र सुदी १० सोमवामरे अद्येह योगिनीपुरे पैरोजसाहिराज्यप्रवर्तमाने श्री देवसेन श्रीविमलसेन श्रीधर्मसेन सहस्रकीर्तिदेवाः तत्र जजिनगरे श्रीश्रेष्ठिकुलान्वये गर्गगोत्री मा घना..... तेन समयसार ब्रह्मदेव टीकाकर्ता मूलकर्ता श्रीकुन्दकुन्दाचार्यदेव-विरचितं लिखाप्य सहस्रकीर्ति आचार्यप्रदत्तं ।

1607 A. D. one grand Jaina Pratīsthā ceremony was celebrated which was conducted by Śrī Nānū Godhā who was the Minister of Rājā Mansingh of Jaipur. Only four year's before this ceremony Chitar Tholā a Hindī writer completed his work 'Holī kī Kathā' in saṁwat 1660 (1603 A.D.) and described the town as follows:—

सौलासे साठे शुभवर्षे फालगुण शुक्ल पूर्णिमा हर्ष ।

सौहे मोजावाद निवास, पूजे मन की सगली आस ॥

सौहे राजा मान को राज, जिहि बोधि पूरब लग पाज ।

सुखि सबै नगर मे लोग, दान पुण्य जाणो सउ भोग ॥

—Praśasti Sangrah p. 231

In the year 1538, Bhavisyadatta Carita of Dhanpāl Kavi was written in this town and at present this manuscript is housed in the Śāstra Bhandār of Āmer, Śrāvākācār of Vasunandī which was written in Saṁwat 1630 (1573 A.D.) is preserved in the Grantha Bhandār of temple Badhīcand. In the year 1589 A.D. Ādinātha-purāna of the Apabhramsa language was copied in the Ādinātha temple.

Saṁwat 1660 (1603 A. D.) was specially marked for literary activity. Yaśodharā Caritra¹ of Sakal Kīrti and of Gyāna Kīrti² were copied in this year and were placed in various Bhandārs of Rājasthān,

The Śāstra Bhandār is a part of the temple which is situated in the centre of the town. The manuscripts are placed in two Almirahs and their total number is 368. The condition of the Śāstra Bhandār is not satisfactory, Several manuscripts have been destroyed due to the carelessness of the management. They have not been placed even in Vesthans so the dust and climate have attacked them frequently.

There are two copies of Jasahara Cariya of Puspadanta fully illustrated No where these illustrated manuscripts in Apabhramśa language have been found. As such these are rare manuscripts. Out of these one is complete and other is incomplete These were copied in 16th century. The paintings are very fine. The earliest dated manuscript is of the 15th century. The manuscripts of Pravacansāra of Kunda Kunda Acārya, (ii) Jinendra Vyākaraṇa (iii) Satkarmopdeśa Ratnamālā of Amarkīrti (iv) Triṣastīsmrati Śāstra by Āśādhar (v) Yogasāra by Amitugati (vi) Tattwārtha Sutra Tippānī by Yogadeva (vii) Ādipurāna Tīppana by Prabhācandra are important.

1. Rājasthān ke Śāstra Bhandāron kī Grantha Sūcī, Part III

2. Praśasti Sangrah of Āmer Śāstrā Bhandār, Jaipur. page 281

There is also one manuscript of Kṛiṣṇa Rukamani veli written by Prithivī Rāj with the commentary of Lākhā cārana. This is a rare manuscript.

(30) JAINA GYĀNA BHANDĀR OF JHUNJHUNU

The collection in the Jaina Śāstra Bhandār¹ Jhunjhunu is not a large one. The total number of the manuscripts is 310. It possesses Hindī manuscripts more than those in other languages. The names of there manuscripts may be mentioned below.—

1. Abhaya Kumār Caupai by Yug Pradhān Jin Candra Sūrī.
2. Pānca Sandhi by Hemrāj in Hindī poem.
3. Hansrāja Vacharāja Caupai by Tīkām Cand.

(31) JAINA ŚĀSTRA BHANDĀR. RĀJAMAHAL

Rājamahal is a town in Tonk District of Rājasthān. It is about 80 miles from Jaipur and 20 miles from Tonk in the north. The River Banās takes a beautiful turn here and the place is a beauty spot in the rainy season. It was the centre of literary activities for about 300 years. In the manuscript of Harivaṁśa Purāṇ¹ of Brahma Jinadāsa copied here in Saṁvat 1661. Rājā Mānsingh of Āmer has been described as the Ruler of this town. There is a Śāstra Bhandār in the Jaina temple which possesses a collection of 255 manuscripts including Gutakās. Manuscripts of Dhanya Kumār Caritra of Sakal Kīrti. Pārśvapūrāṇa of Bhudhardāsa, Śrenika Carita, Kriyā Kosa and Harivaṁsa Purāṇa were copied in this town from the year 1822 to 1836 A.D. The collection is though on the various subjects and mainly in Hindī and Saṁskṛit languages. Some of the important manuscripts are as follows:—

- (1) KARAKANDUNO RĀSA² :—by Brahma Jinadāsa in Hindī. This is a rare manuscript of 15th century

1. Manuscript Catalogue Preserved in Ābhaya Jaina Granthālaya Bikāner.

2. Āmer Śāstra Bhandār, Jaipur

3. श्री सकलकीरति गुरु प्रणमोनी मूनी मृत्वनकीरति अवतार ।
गम कीयो मेरु बडो, ब्रह्म जिनदास -कहे मार ॥
पढे गुणो जेह मामने, मनधर अचिचल भाव ।
मनवाछित फल ते लहे, पामे मिवपुरी ठाम ॥

- (2) PRAŚNOTTAR ŚRAVAKĀCĀRA¹ :-by Sakal Kīrti in Saṁskrit. This is an old manuscript and was copied in Saṁvat 1597 (1540 A.D.)
- (3) HOLĪ KATHĀ² :-by Muni Śubha Candra. It was composed in the year 1697 A.D. It is also a rare work and has not been found so far in any of the other Bhandārs of Rājasthan.
- (4) INDRIYA NĀTAK :-by Trilok Patni This is a drama in Hīndī. This work is also a rare one. The drama³ was completed at Kekarī (Ajmer) in the year 1898.

Continued from page...68

धनद नाम गोवालिया, एक कमले करी चग ।
 पूज्या जिनवर मन रली, फल पाम्यो उत्त ग ॥
 एह कथा रस साभली, भवीयण सयल सुजाण ।
 पूजो जिनवर मन रली, अष्ट प्रकारे गुण भाण ॥
 एक कमल फल वस्तरयो, स्वर्ग भूगती लगे चग ।
 अनुदिन जेह जीन पूछे तेह न फले उत्त ग ॥
 सासो धरम सोहमणो, थोडी कीजे महत ।
 वड बीज जिम रुवडो, फली दीसे अनंत ॥

इति करकण्डु मुनीरास, पूजा फल समाप्त ॥

1. स्वस्ति सवत् १५९७ वर्षे द्वितीय चैत्रमासे शुक्लपक्षे द्वितीयादिने रविवासरे मुमुक्षुणा सुमतिकीर्तिना कर्मक्षयार्थं श्रावकाचार ग्रन्थो लिखितः । ग्रन्थ सख्या २८८० ।
2. मुनि शुभचद करी या कथा, धर्मप्रेष्यमे छी जथा ।
 होली कथा सुनै जो कोइ, मुक्ति तथा सुख पावे सोय ॥१२५॥
 संवत सतरासे परि जोई, वर्ष पचावन अधिका और ।
 साक गणि सौलाछैवीस, चेत सुदि सातै कहीस ॥१२६॥
 ता दिन कथा सपूरण भई, एकमौतीस चोपई भई ।
 सेस दिन मे जोडी वात, पून्यू दिसा कुसला ॥१२७॥
3. उगणीसे पचपन विपै, नाटक भयो प्रमान ।
 गाव केकेडी धन्य जहा, रहै सदा मतिमान ॥

JAINA ŚĀSTRA BHANDĀRS, MĀLPURĀ

Mālpurā is an old town in Rājasthān. According to the description available in the Guṭakās collected in Śāstra Bhandār of Jaina temple, Pātodī, Mālpurā was founded in Saṁwat 1619 (1562 A.D.). The other name of the town is Dravyapur.¹ It remained the main centre of the Jaina literature from its very beginning. There are 8 temples in the town. Out of which 4 temples have collections of manuscripts. The earliest² manuscript was copied in Mālpurā in Saṁwat 1631 (1574 A.D.). This is Vaddhamān Cariya of Jaymitra Hala copied by Kamal Kīrti for his own study. The other manuscripts which were copied here belong to the year 1576, 1588 1592, 1652, 1829, 1803, 1812, 1783 A.D. and hundreds of others which are in the various Śāstra Bhandārs of Rājasthān.

(32) JAINA GRANTHA BHANDĀR CAUDHRIYĀN TEMPLE—MĀLPURĀ

There is a small collection of manuscripts numbering 50. All the manuscripts are on paper. The condition of the manuscripts is not good. There is a copy of BĪHARĪ SATSAI which contains 735 stanzas. The manuscript of Pārswanāth Rāso³, composed by Brahma Kapoor Cand also forms part of the collection. This was composed in Saṁwat 1597 (1540 A.D.) The work is a rare one and has not been published so far. It deals with the life of Pārswanātha.

(33) GRANTHA BHANDĀR OF ĀDINĀTH TEMPLE—MĀLPURĀ

There is also a small collection of manuscripts which contains books meant only for daily reading. The Grantha Bhandār is quite in disorder and in bad condition. Among the rare manuscripts one is Kṣetrapāla Vintī⁴, by Muni Subha candra and the other is Hindī Padas by Harsa Kīrti which are copied in a guṭakā number 3

1 Pūjā Pātha Sangraha preserved in the Grantha Bhandār—Mālpurā

2 Āmer Śāstra Bhandār Praśasti Sangrah, page 130.

3 नास तसु मिपि तसु पडित कपूरजीचद, कीयो रास चिति धरिवि आनद ।

4 गीत पहली गाय जो रक्षाय क्षेत्रपाल को,

मुनि सुमचद गायो गीत, श्रीलाल को ॥११॥

(34) ŚĀSTRA BHANDĀR OF TERĀPANTHĪ TEMPLE-MĀLPURĀ.

There is here a collection of 74 manuscripts. It is an ordinary collection. There is no rare manuscript here but old copies of some manuscripts are in the collection.

(35) JAIN ŚĀSTRA BHANDĀR-BHĀDWĀ

Bhādwā is a village in Phulerā sub-division. The village is 3 miles from the Railway station Bhainslānā on the Rewari-Phulerā Branch line of Western Railway. There is here a small Śāstra Bhandār having 130 manuscripts and 20 Gutakās. Though there is no rare manuscript here, the copies of the following manuscripts are very important:-

- (1) DHARMAVILĀSA :-by Dyānata Rāya in Hindī (18th Century)
- (2) Hindī Translation of RATNA KARANDA ŚRĀVAKĀCĀRA by Sadāsukha Kāslīwāl in Hindī (19th Century)
- (3) GYĀNĀRṆVA BHAṢA :-by Labdhi Vijaygani in Hindī (17th Century)
- (4) BRAHMAVILĀSA :-by Bhaiyā Bhagawatīdāsa in Hindī (18th Century)
- (5) DHARMOPADEŚA SRĀVKĀCĀRA :-by Dharmadās in Hindī (16th Century)

All the manuscripts are written on paper. There is a good collection of Hindī works in Gutakās such as DOHĀŚATAKA by Rūpa Cand and Updeś Pacciśī by Rāmdāsa.

ŚĀSTRA BHANDĀRS IN BHARATPUR DISTRICT

The former Bharatpur State and now a district of Rājasthān remained a literary centre for a long time. As this district of the Rājasthān is considered a part of Brijā Bhūmī so the Hindī works influenced by Brijā language (a part of Hindī) are in good number in the Grantha Bhandārs of this district. There are Jaina Grantha Bhandārs in Bharatpur, Deeg, Kāmā, Bayānā, Vair, and Kumher.

Bharatpur City was founded by Surajamal Jāt. It was one of the two Jāt states in Rājasthān before its merger. Śrūta Sāgar a poet of 18th century described Bharatpur in his work Śata Māla Varnan' in the following way:—

देम काट्टट विरजि मे, वदनमय राजान ।
 ताकि पुत्र है ननों, मूरिजमन गुणवाम ।
 नेत्रपुञ्ज रवि है ननों, न्यान नीदि गुणवाम ।
 नागो गुजम है जगन मे, नर् दमरा नान ।
 निनह नगर जु बसाज्यो, नाम भरनपुर नाम ।

In the 18th and beginning of the 19th century it was literary centre for the Jaina Scholars. There is a Jaina manuscript library which contains more than 8 hundred manuscripts. There are several manuscripts which were written in the 18th century in Bharatpur and placed in the Śāstra Bhandār of the city. Some of the manuscripts which were copied here are Sodāsātārani Jayamālā of Raidhu (1830 A.D.) Cāitra Pūjā of Śrī Bhūṣana (1759 A.D.) Caubisi Jinarāj Pūjā (1827 A.D.) Sārdhadvaya Dvīpa Pūjā (1769 A.D.) Brahma Vilās (1838 A.D.) Tattvasāra (1757 A.D.) Subhāsita Ratna Sandoha (1770 A.D.) and Sidhānt Sāra Deepak (1766 A.D.) and many others. All the manuscripts are preserved in the Grantha Bhandārs of Bharatpur.

(36) ŚĀSTRA BHANDĀR OF PANCĀYATĪ MANDIR

There are two Jaina temples in the city and both have the manuscript libraries in them. The Śāstra Bhandār of Pancāyati temple has good collection of manuscripts. They are placed in wooden and stone almirahs. All the manuscripts are written on paper. The date of the establishment of the Bhandār is not traceable, but it appears that soon after the construction of this temple the manuscripts were also brought from the various towns and villages of the State when the Jains came to settle down in the city. The 19th century was time of the growth of the Śāstra Bhandār as most of the manuscripts were written in that century.

The total number of the manuscripts is 801, and the earliest dated manuscript is VRIHAT TAPĀGACCHA GURĀVALI by Muni Sunder Sūri copied in Samvat 1490 (1433 A.D.). Most of the manuscripts are in Hindī language. SAPTA VYASAN KATHĀ composed by Mānik Candra in Samvat 1634 (1577 A.D.) in Apabhramśa language is a rare work as no such work has been found in any other Grantha Bhandār. Apart from this some of the manuscripts which are important, are as follows,—

- (1) SABHĀ BHŪṢAṆA¹ :-by Gangārāma composed in Samvat 1744 (1687 A.D.) in Hindī.
- (2) PADASANGRAHA :-by Harsa Candra in Hindī,
- (3) JINADATTA CARITRA BHĀṢA¹ :-by Viśva Bhūṣana in Hindī.
- (4) SUKHA VILĀSA³ :-by Jodhrāja Kāślīwāl in Hindī prose.

The collection of the manuscripts written in Prākṛit, Saṁskṛit and Apabhraṁśa languages are also in good number. This collection is not limited to religious works as manuscripts of common interest are also in the Śāstra Bhandār. There is a manuscript which deals with the playing of Śatranja.

There is one illustrated manuscript named BHAKTĀMARA STOTRA by Māntung Ācārya. It has 51 illustrations very well coloured, Its painting is a specimen of medieval art. It was copied in the year 1769 A.D.

(37) GRANTHA BHANDĀR OF JAINA TEMPLE—PHOZURĀMA

There is another Śāstra Bhandār in Jaina temple, Phozurāma situated at Kotwālī market, This is a newly constructed temple so the collection of the manuscripts is also about 100 years old. There are only 65 manuscripts including Guṭakās. All the manuscripts were not earlier than 150 years ago. The manuscript

1. सत्रह सत संवत सरस, चतुर अधिक चालीस ।
कातिक सुदि तिथि अष्टमी, वार सरस रजनीस ॥६२॥
सागानेर सुनग्र में, रामसिंह नृप राज ।
तहां कविजन बचपन मे, राजति सभा समाज ॥२३॥
गगाराम तह सरस कवि, कीनों बुधिप्रकास ।
श्री भगवत प्रसाद तै, इह सुभ सभा विलास ॥६४॥
2. सवत् सत्रासै अठतीस, नाम प्रमोदा ब्रह्मावीस ।
अग्रहन वदि पाचै रविवार, अस्लेखा ऐन्द्र जोग सुधार ॥
नर नारी मन देके सुनो, ताको जसु तिलोक मे गुनी ।
यह चरित्र सुनियो मन लाइ, विश्वभूषण मुनि कहत बनाय ॥
3. दीलत सुत कामा वसै,
जोध कासलीवाल ।
निज सुख कारण यह कियो,
सुखविलास गुणमाल ॥

tively. A copy of Ratna-Karanda' Srāvakācāra was also copied in saṃvat 1756 (1699 A.D.).

There are several manuscripts in the Śāstra Bhandār of Kāmā which were presented to it.

(41) ŚĀSTR BAHANDĀR OF KHANDELWĀL JAINA MANDIR-KĀMĀ

There is a good collection of 578 manuscripts including the Gutkās in the Jaina Śāstra Bhandār of Khandelwāl Jaina Mandir Kāmā. Manuscripts written in Saṃskrit, Prākṛit, Āpabhraṃśa Rājasthānī and Hindī are there in the collection. Most of the manuscripts are old. From the collection of the Bhandār it appears that at some time this temple remained the centre of literary activities. Some of the important manuscripts which are in the collection are as follows :—

1. PĀNḌAVA CARITRA ² :—by Deva Prabha Suri in Saṃskrit. The manuscript is of Saṃvat 1454 (1397 A.D.).
2. ĀTMĀNUŚAṢAN :—A commentary on it was made by Prabhā Candra in Saṃskrit. The manuscript was copied in the year 1491 A.D. at Gwalior. The original work was written by Gunabhadra-cārya.
3. SAMAYASĀR ³ :—A commentary on it made by Śrī Śubhacandra in Saṃskrit. This is a rare work and was composed in Saṃvat 1573 (1516 A.D.).
4. JINARĀTRI VRATA MAHĀTMYA ⁴ :—by Muni Padmanandī. The work is in Saṃskrit and is dated 1537 A.D.,
5. ĀTMA PROBODHA ⁵ :—by Kumār Kavi. The manuscript was copied in Saṃvat 1547 (1490 A.D.) at Śrī Pathā Nagar.

1. Preserved in Grantha Bhandār-Kāmā.

2. सवत् १४५४ वर्षे ज्येष्ठ सुदि ७ मप्तमी शुक्रवारे श्री पाण्डवचरित वयरसेखेन लिखितं महाहडीहगच्छे श्रीमुनिप्रभसूरीणा योग्य ।

3. रचितेय वर टीका नाटकपद्यस्य गद्ययुक्तस्य ।
शुभचन्द्रेण मुजयता विद्यासवल..... कात् ॥

4. इतिश्रीवर्द्धमानस्वामिकथावतारे जिनरात्रिन्नतमहात्म्यप्रदर्शके मुनिश्रीपद्मनन्दीविरचिते मनःमुखायनामाकिते श्रीवर्द्धमाननिर्वाणगमनं नाम द्वितीयपर्वः ।

5. सवत् १५४७ वर्षे फाल्गुन सुदि ११ दिने श्रीपथानगरे खंडेलवालवशे गगं गोत्रे मघई मेणपालेन लिखापितं ।

6. PRABODHA CINTĀMAṆI :-by Rāja Śekhara Sūri. It is in Saṁskṛit prose. The manuscript was written in Saṁvat 1405 i.e. 1348 A.D. at Delhi.
7. DAŚ LAKŚAṆA KATHĀ¹ :-by Hari Canda This is in Apabhraṁśa, and was composed in the year 1467 A.D. at Gwālor.
8. DHARMA PANCAVINŚATI² :-by Brahma Jinadāsa This is in Apabhraṁśa. There are only 26 stanzas. This is also a rare work.
9. PĀRŚWA PURĀNA³ :-was composed by Padma Kīrti in Apabhraṁśa in Saṁvat 999. The manuscript was written in Saṁvat 1574 i.e. 1517 A.D. and was presented to Muni Narendra Kīrti.
10. SANGRAHAṆI SŪTRA BHĀṢĀ⁴ :-The original work was translated in Rājasthāni Prose by Daya Hansa Gani. The manuscript belongs to Saṁvat 1497 (1440 A.D).
11. YAŚASTIĀKA CAMPU⁵ :-by Somdeva Sūri. The manuscript is incomplete and was copied in Saṁvat 1460 (1403 A.D).
12. MALLINĀTHA CARITRA BHĀṢĀ :-by Sewā Rāma Pātnī. The work was composed in the year 1850. The manuscript was written in Kāmā City.

1. उवएमयकहियगुणगलय, पदहसयचउवीसमलय ।
भादवसुदिपचमि अहविमलं, गुरुवार विसाखणु खुतु अमल ।
गोवग्गरिदुगुहाराणरडयं, तोमरह वस किल्हणसमय ।
सासयमुहरत्तु भवणीहिचत्तु, परमपुरिमु आराहियणा,
दहवम्महभाउ पुण सयहाउ, हरिचन्द रामसिय जिणचरणा ॥
2. मेहा कुमडणिचन्दं भवदुहसायरह जाणपत्तमिण ।
धम्मविलासमुदहं भाणिद जिणदास वग्हेण ॥२६॥
3. सवत् १५७४ कार्तिक वुदि ३ चित्रकूटे राणा श्री सग्रामराज्ये एतेपा मध्ये माह
मेवा पुत्र होरा, ईसर महेसर कम्मथी इद् पाशवनाथचरित्र मुनि श्री नरेन्द्रकीर्ति
योग्य घटापित ।
4. सवत् १४९७ द्वितीयश्रावणसुदि चउदमि गुरुवारइ तिण्ड दिवसइ तपागच्छनायक
भट्टारक श्रीरतनसिहसूरिनइ शिष्यइ पंडित दयाहसगणइ ए वालावबोध रच्चयउ
नर्वसौख्य मांगलिक्यनइ अर्थइ हुवड ।
5. सवत् १४६० वैसाख वुदि १२ नेमिचन्द्रमुनिना उद्गहस्ते लिखापित पुस्तकमिद ।

13. PRADYUMNA CARITĀ :—by Kavi Sadhāru. The work was composed in the year 1411 (1354 A.D). This work describes the life of Pradyumna son of Śrī Kṛṣṇa, in Hindī poem.

Gutakā number 331 is also important one. It contains several small works of Hindī written in 15th and 16th century by the various authors and specially by Śrī Vūca-Rāja and Brahma Dīpa etc.

(42) ŚĀSTRA BHANDĀR OF AGRAWĀL PANCĀYATI MANDIR-KĀMĀ

There is a small Śāstra Bhandār which contains only 105 manuscripts. The temple is old. Śāstra Bhandār was established about 60 years ago, when separation was made between the two temples. All the manuscripts are of 18th and 19th century. There is a manuscript of PRADYUMNA CARITA which contains date of composition as Samvat 1311 (1254 A.D). The copy is incomplete one.

(43) GRANTHA BHANDĀR OF ŚRĪ MAHĀVĪRAJĪ

The Grantha Bhandār is situated in the famous temple of Digambar Jaina Atīśaya kṣītera Śrī Mahāvīrajī. The temple is four miles from the Railway station Śrī Mahāvīrajī. The temple is famous throughout India. There is a seat of Bhaṭṭāraka. The Bhaṭṭārakas came from Āmer, the old capital of former Jaipur State. The Grantha Bhandār of this temple possesses 515 manuscripts including the Gutakās. The manuscripts are of 15th to 19th century. There is a good collection of the manuscripts of Prākṛit, Apabhraṁśa, Saṁskṛit and Hindī works. The manuscripts are systematically arranged. The list of the manuscripts has been published¹. Some of the important and old manuscripts are. (1) Tattvārtha Sūtra Vṛiti (Yogadeva) (2) Nemiśwar Gīta (Valhava), (3) Trayodaśamārgī Rāso (Dharmasāgar) 4 Pārswanāth Rāso (Brahma Vastupāl and 5 Indraprastha Prabandha.

BAYĀNĀ

Bayānā is an old town of Rājasthān. There is a fort which was built earlier than the 4th century. A large hoard of Guptā coins was discovered there about two decades ago, which was studied by Late Dr. A. S. Altekar. The town was also a great centre of the Jains. The Jaina temple in the town belongs probably to the tenth century A.D. Tradition has it that it possessed a very good collection of manuscripts but it appears that it was destroyed by the Muslim invaders. In the 18th

century the Grantha Bhandār was re-established. There are at present two Grantha Bhandārs containing several manuscripts which were copied here in Bayānā. PANCA PARMESTHI PŪJA of Yaṣonandī was copied in the year 1760 A.D. while SVAPANO-DHYĀYA was copied in the year 1811 A.D. There are two Grantha Bhandārs, one is in Pancāyati Mandir and the other is in Terāpanthī Mandir.

(4⁴) ŚĀSTRA BHANDĀR OF PANCĀYATĪ MANDIR-BAYĀNĀ

The Grantha Bhandār though a small one is systematically arranged. A list of all the manuscripts is already prepared. The total number of the manuscripts is 150 out of which Hindī manuscripts are in majority. The collection seems to have been made in 18th and 19th century. The following are the important manuscripts in the Grantha Bhandār :—

1. VRATAVIDHĀN PŪJĀ¹ :—by Hīra Lāl Lohadiā in Hindī.
2. CANDRA PRABHA PURĀNA² :—By Jinendra Bhusana in Hindī. This was composed in the year 1794 at Itāwāh.

1. तीन लोक मांहि सार, मध्य लोक को विचार ।
 ताके मध्य दीपोदध, असख प्रमान जो ।
 सबदीप मध्य लसै, जवू नामा दीप यह ।
 ताकी दिसा दश तामै, भरत बखान जी ।
 तामै देश मेवात है, बमत सुबुधी लोग ।
 नगर फिरोजपुर—भीरकी महान जी ।
 जामे चैत्य तीन बने, पूजत है लांग घने ।
 वसत श्रावग वहा बडे पुन्यवान जी ।
 मूल सघी संघ लसै, सरस्वती गच्छ जिसै ।
 गएसी वलात्कार, कुन्दकुन्द आनजी ।
 अिसी कुल श्रावक है, वश में खडेलवाल,
 गीत को लुहाड्या, रच करौ जिनवानी जी ।
 किसन हीरालाल सुत, अमर सुचन्द नित,
 वाल के ख्याल ब्रत, छन्द यो बखान जी ।

2. जिनेन्द्र भूषण लघु शिष्य बुद्धि कर हीन ज्यू ।
 कह्यौ पुराण सुग्यान पूरण पद जान ज्यू ।
 सबत् (१८४१) : ठारासे इक्तालीस सामले,

Continued.....

3. BĀHUBALĪ CANDĀ¹ :-by Kumuda Candra in Hindī. This was composed in the year 1410 A.D, at Ghoghānagar.
4. NEMINĀTHA KĀ CAND² :-by Hemcandra pupil of Śrī Bhusaṇa. This is in praise of Neminātha.
5. NEMIRĀJUL GĪTA :-by Guṇacandra. This is also in praise of Neminātha.
6. UDARA GĪTA :-by Chihal of 16th century.

(45) ŚĀSTRA BHANDĀR OF TERĀPANTHĪ MANDIR-BAYĀNĀ

The Śāstra Bhandār of this temple is also systematically arranged. The manuscripts are preserved and placed in the cloth covers duly written their names on them. There are 153 manuscripts including Gutakās in the Śāstra Bhandār. Most of the manuscripts are of Hindī works. There is no manuscript upto 17th century. This shows that the Bhandār only came into existence in the 18th century. The following are the rare manuscripts which are preserved in the Grantha Bhandār :—

Continued from page...79

- सावन मास पवित्र पाप मति की गई ।
 मुदि ह्वै द्वैज पुनीत चन्द्र रविवार है,
 पूरण पुण्य पुरान महामुखकार है ।
 शहर इटावा मलो, तहा बैठक मई,
 श्रावक गुन संयुक्त बुद्धि पृग्ग लई ॥
1. सवत् चौदस में नइसठो,
 जेष्ठ शुक्ल पचमी तिथी छट्ठे ।
 कविवर वारे घोषानयने,
 अति उत्तंग मनोहर शुभ वरे ॥२०७॥
 अष्टम जिनवर्गने प्रानादे,
 सामन्तियो जिनगान मुखाने,
 रत्नकीर्ति पदवी गुणपूरे,
 रचियो छन्द कुमुद जजिमूरे ॥२०८॥
2. काष्ठासघ विख्यात घर्म दिगम्बर चारक,
 तमु नद तट गच्छ गगु विद्या भवि तारक ।
 गुरु गोयम कुल मान रामसेन गच्छनायक,
 नरसीधपुरादि प्रसिद्ध द्वादश न्याति विधायक ।
 तमु अनुक्रमे त्राणु भन्या, गछ नायक श्रीकार,
 श्रीभूषण शिष्य कहे, हेमचन्द विस्तार ॥२०९॥

1. ṢOḌAŚA KĀRAṆA VRATODYĀ PAN PUJĀ¹ :-by Sumatī Sāgar in Saṁskrit.
2. LĪLAVATĪ BHĀṢA² :-by Lāl Canda Sūri. This is a work on Jyotisa translated from Saṁskrit to Hindī.
3. TATTWĀRTH SŪTRA BHĀṢĀ :-by Sewā Rāma Pātnī, in Hindī.
4. AKŚAR BĀVANĪ³ :-by Pānde Keśava Dāsa. There are 61 stanzas in Hindī. It was composed in Saṁvat 1736 (1679 A.D.).

(46) ŚĀSTRA BHANDĀR OF JAINA TEMPLE VAIRA

Vaira is an old town which is about 15 miles from Bayānā. This is a Tehsil Head quarter at present. There are two Jaina temples, one is Dīgambara and

1. इति पौडणकारणोद्यापन पाठ ।
 पचाशदधिकैः श्लोके. पटशतैः प्रमित महत् ।
 तीर्थकृतपरपूजायाः सुमत्तिसागरोदित ॥१॥
2. सपूरण लीलावती भाषा मे भलरीति ।
 ज्यूं कीधि जीणदिन हुई तिको कहू घर प्रीति ।
 सतरानै छत्तीस समै, वदि असाढ बख्खण,
 पचिम दिन बुधवार दिन, ग्रन्थ सम्पूरण जान ।
 गुरु मो चौरासी गच्छै, गच्छ खरतर सुवदीत,
 महिमण्डल । मोटा मनुष्य, पूरी करे प्रतीत ।
 गच्छ नायक गुणवन्त अति, प्रगट पुण्य अंकूट ।
 सौभागि सुन्दर वरण, श्री जिनचद सुरिद ।
 सेवग तासु सौभाग निधि, खेम साख सुखकार,
 शान्तिहर्ष वाचक भले, जस सौभाग्य अपार ।
 शिष्य तास सुविनीत मति, लाल चन्द इण नाम,
 गुरु प्रसाद कीधौ भलो ग्रन्थ भण्णया अवराम ।
3. बावन अक्षर जोय करै भैया,
 गावु पच्चासहि मै भल भावे ।
 सुख सौभाग्य नीको तिनको हुवे,
 बावन अक्षर जो गुण गावे ।
 लखवण्य रतन गुरु सुपसावसु,
 केशवदास सदा सुख पावे ॥६१॥

other is Swetāmbar. The Śāstra Bhandār situated in Digambara Jaina Mandir contains 120 manuscripts. The number of Guṭakās is more than the manuscripts. But the condition of the manuscripts is not good. They have been placed in the covers of cloth just like the rough papers, while some of the manuscripts are without the cloth covers.

The Guṭakās contain good collection of Hindī and Saṃskrit works. They mainly relate to Pūja, Kathā and Stotras etc.

KARAUĪ

Karaulī is a covenanting state of Rājasthān. The City is 18 miles from Hindaun which is a Station of Western Railway (Broad guage). Karaulī remained a centre of Jaina literature in the 18th and 19th century. Nathmal Vilālā, who wrote several works in Hindī mentions the name of Karaulī.

In the 18th and 19th century several manuscripts were written in Karauli and were placed in city Bhandārs and various Bhandārs of Rājasthān.

(47 & 48) Grantha Bhandārs—Pancāyatī Mandir & Sogāni Jaina Mandir—Karauli

There are two Jaina Grantha Bhandārs in the city. One Grantha Bhandār is in the Pancāyatī Mandir and the other is in the Sogāni Jaina Mandir.

The Grantha Bhandār of Pancāyatī Mandir possesses 227 manuscripts out of which the number of Guṭakās is 44. The collection was meant only for self-study. As such the manuscripts are on the subjects of Purāna, Kathā, Sīdhānt etc. Varānga Cariya composed by Tejapāl in Apabhraṃśa language, is a rare manuscript.

The other Śāstra Bhandār exists in the Sogāni Jaina temple. There is only a small collection of 87 manuscripts. The collection is very ordinary and no rare or old manuscript exists in the Bhandār.

(49) GRANTHA BHANDĀRS OF HINḌAUN.

There are two Śāstra Bhandārs established in the temples. The total number of the manuscripts is 426. The condition of the manuscripts is not good and they have been placed even without cloth covers. Several of them have already been made incomplete

A J M E R

Ajaimeru Durga, as the present Ajmer was then called, was built by King Ajaypāl Cauhān who was the king of Sapāda Lakṣa with Sāmbhar as his capital early in sixth century A.D¹. According to Prithvī Rāja Vijay, Ajaideva II, the 23rd Cauhan King of Śākambharī founded a town named it after himself. On the basis of this statement Dr. Buhler² concluded that the city of Ajmer was founded by him. But the statement of Dr. Buhler does not seem to be correct as there is an inscription³ in the Chatrīs of Digambara Jaina religious leaders called-Bhattārakas which bear the date of Saṃvat 817 (760 A.D.). The other inscriptions in these Chatrīs are dated 845 A.D., and 871 A.D. This was long before the time Ajaideva II who lived in the 12th century

Ajmer has been the political and cultural centre of Rājasthān since its foundation. After its conquest by Śāhbuddin Gaurī, it was made capital of Rājputānā. It retained this position till the integration of the Rājputānā States in 1949. Ajaideva son of Ānājī⁴ (1130-1150 A.D.) built Ānāsāgar lake and Ānājī son Viśaldeva (1151-1163 A.D.) constructed the Visalasar lake (Visale) with temples and palaces round it. It was also a centre place of Jaina religion and culture. There is a manuscript in Jaisalmer Bhandār which was copied in Saṃvat 1212 i.e. 1165 A.D. It refers to Ajmer as Ajaymerū Durga. At this time Viṅrah Rāja Deva was the emperor. the Praśastis is as follows :—

संवत् १२१२ चैत्र सुदी १३ गुरौ अद्येह श्री अजयपेरुदुर्गे ममस्तराजावलिविराजितपरम-
भट्टारकमहाराजाधिराजश्रीविग्रहराजदेवविजयराजे उपदेशपदटीकाऽनेखीति ।

According to the Bhattāraka Paṭṭāvalī the first Bhattāraka on the Ajmer Gadī was Viśālkīrti and he sat on this in Saṃvat 1168 (1111 A.D.). This shows that the Ajmer city even before 12th century was the centre of Jainas and a great literary activities had been commenced even before the period. In the 16th century the city was a great literary centre. Pradyumna Carita⁵ of Singh Kavī was written in Saṃvat

1. Ajmer-Historical & Descriptive by Harbilās Śārda 37
2. Article on Ajmer published in the Indian Antiquary Vol. XXVI p 162-63
3. Ajmer-Historical and Descriptive by H. B. Śārda p. 37
4. Ibid. p. 38
5. Āmer Śāstra Bhandār-Jaipur.

1595 (1538 A.D.) and presented to Mandalācārya Dharmacandra Bhavīsyadatta Carita¹ of Dhanpāla, an Apabhraṃśa work was copied in Saṃvat 1589 (1532 A.D.).

Ajmer is a holy place for Hindus, Muslims and Jains. There are nine Jaina temples. Two Grantha Bhandārs exist in the Jaina temple of Badā Dhadā and the Third one is in Jaina temple of Sethji

(50) GRANTHA BHANDĀRS OF JAINA TEMPLE BADĀ DHĀDĀ

The Grantha Bhandār of this temple is among the big Bhandārs of Rājasthān. The temple in which the Bhandār lies, remained the seat of the Bhattārkas for a long time. It was constructed in the 16th century and as such this Śāstra Bhandār was shifted to this temple which already existed in other temple before 16th century. The services rendered by the Bhattārkas in the enhancement of the collection cannot be even estimated. The collection work of the manuscript was continued systematically upto the Bhattārka Viṇaykīrti (18th Century). He was a good scholar and interested in the collection of the literary works. There are several manuscripts which were copied by the Bhattārka himself. But after his death, the management of the Grantha Bhandār became disturbed and due to carelessness of management, several manuscripts were destroyed and more than one thousand manuscripts have been made incomplete. But there is a collection of 2015 manuscripts still safely preserved. The Grantha Bhandār has been now systematically arranged by the author himself in December 1958. These manuscripts belong to Saṃskṛit, Prākṛit, Apabhraṃśa, Hindi and Rājasthānī works. Though the Grantha Bhandār seemed to have come into existence in the 13th century, there is no manuscript prior to 15th century. The earliest written manuscript was copied in the year 1406. It is a manuscript copy of SAMAYASĀRA PRĀBHRITA². Most of the manuscripts written in this Bhandār belong to 15th to 18th century. This shows that this Bhandār remained the literary centre during these centuries.

As the whole collection belongs to the Bhattārkas so the manuscripts on the subjects like Āyurveda, Jyotiṣa and Mantra Śāstra are also in abundance. Such a huge collection on Āyurveda is not available every where else. Several Gutakās completely related to the Āyurvedic literature.

2. Prasasti Sāngrah of Āmer Śāstra Bhandār Jaipur p 149

१ स्वस्ति श्री मवत् १४६३ वर्षे मार्गकृष्णत्रयोदश्यां सोमवासरे अष्टमे श्रीकालपी नगरे .

एतेषां मध्ये साधु नडण पीत्रेण नरपति पुत्रेण नाधु श्रीबान्हाचार्यदेवेन साधुनी जीरापालही लहुयडिकातेन साधुराजजातेन पौत्र साधु श्रीबान्हाचन्द्र समुद्रभवने श्री समयसारपुस्तकं लिखाप्य समारसमुद्रोत्तरणार्थं दुग्तिदुष्टविध्वसनार्थं ज्ञानावरणा-
ट्टकर्मक्षयार्थं श्रीधर्महेतो मुगुरो धर्मचन्द्रदेवेभ्यः पुस्तकदानं दत्त ।

Some of the old as well as complete manuscripts which can be very useful at the time of editing are as follows:—

Serial Number	Name of the manuscript	Author's Name	Date of manuscript
(1)	Ātmānuśāsan Ṭika	Piabhācandra	1523 A.D.
(2)	Sidhānta Sāra	Jinacandrācārya	vs. 1526 1469 A.D.
(3)	Nagakumār Carita	Mallīśena	1618 A.D.
(4)	Candraprabha Kavya	Vīrnandi	1621 A.D.
(5)	Praśnottar Srāvakācār	Sakalkīrti	1496 A.D.
(6)	Dharma Parīkṣā	Āmitigati	1480 A.D.
(7)	Sabda Bheda Prakāśa	Maheśwar	1569 A.D.
(8)	Harivaṇśa Purāna	Brahma Jinadāsa	1516 A.D.
(9)	Sāgār Dharmāmrita	Āśādhar	1523 A.D.
(10)	Śabdānuśāsan	Hemcandra	1457 A.D.
(11)	Yogaśāstra	-do-	1530 A.D.
(12)	Subhāsita Ratan Sandoha	Āmitigati	1517 A.D.
(13)	Sukumāla Caṇṭra	Sakalkīrti	1480 A.D.

There is a good collection of Sanskrit and Hindi works which are preserved only in this Bhandār. Some of them are as follows.—

(Sanskrit Manuscripts)

(1)	Ādhyātma Rahasya	Āśādhar	13th Century
(2)	Jītasāra Samuccaya	Vṛisbha Nandi	13th Century
(3)	Samādhī Maranotsava Dīpikā	Sakal Kīrti	15th Century
(4)	Citra Bandha Stotra	Medhāvī	„
(5)	Carpata Śatak	Cārpaṭa	„

PRĀKRITA & APABHRAṂŚA MANUSCRIPTS

- | | | |
|-----|-------------------------------------|----------------------|
| (1) | Prākṛit commentary on
Gomattasār | Unknown author |
| (2) | Pingala Caturasīti Rūpaka | Unknown (Prākṛit) |
| (3) | Pāsa Cariyu | Tejāpāl (Apabhraṁśa) |

HINDĪ & RĀJASTHĀNĪ MANUSCRIPTS

- | | | | |
|------|---------------------------------|----------------------|------------------------------------|
| (1) | Eudhi Prakāśa | Delha | 16th Century |
| (2) | Viśāḷkīrti Gīta | , | " |
| (3) | Dharma Kīrti Gīta | Vūcaraia | " |
| (4) | Bhuwan Kīrti Gīta | -do- | " |
| (5) | Subhānu Carita | Upādhyaya Vinaysāgar | |
| (6) | Śānti Purāna | Thākur | Vs 1562
(1505 A.D.) |
| (7) | Cetana Pudgal Dhamāla | Vūcaraja | 16th Century |
| (8) | Mṛiga Saṁvāda | Devaraja | Composed in the
year 1576 A.D. |
| (9) | Pārsvanātha Ādityavāra
Kathā | Brahma Nemidāsa | |
| (10) | Ādityavāra Kathā | Muni Sakalkīrti | Composed in the
year 1687 A.D. |
| (11) | Sītā Satu | Bhagwatidāsa | Completed in the
year 1627 A.D. |
| (12) | Śil Battīsī | Bhagwatidāsa | 17th Century |
| (13) | Rājmati Gīta | " | " |
| (14) | Argalapur Jīna Vandanā | " | " |
| (15) | Rājavālī | " | " |
| (16) | Cūnarī Rāsa | " | " |
| (17) | Manakarahā Rāsa | " | " |
| (18) | Banjāra Gīta | " | " |
| (19) | Rajamatī Nemīśvār Dhāl | " | " |

A short description of some of these works have been made in the VI Chapter of the book. The manuscript of Krisna Rukamani Velī of Prithviraja contains 308 stanzas and the manuscripts of Madhumālti Kathā contain 916 verses.

(51) GRANTHA BHANḌĀR OF JAINA TEMPLE SETHJI

The collection of the manuscripts is an ordinary one. The total number is about three hundred. It seems that most of the manuscripts were either purchased or brought from the Śāstra Bhandār of others temples. There are no rare and early manuscripts here.

GRANTHA BHANḌĀRS OF BĪKĀNER DIVISION.

Bīkāner¹ State was founded by Bīkājī in the year 1488 A.D. Previously the area consisted of several small political regions under Sankhlās Parmārs, Cauhāns, Bhāṭts and Jāts. But after conquering all of them Bīkājī founded a state which was called Bīkāner after his name². From Jodhpur among other warriors Bothra Vatsarāja and Vaid Lākhansijī who were Oswal Jainas came with Bīkājī. Vatsa Rāja³ was the Minister of Rao Lūnakaran. Thus in the Bīkāner state from very beginning the Jainas generally conducted the administration of the state and the rulers had great confidence in them.

Apart from the political importance, Bīkāner City has also its importance from the literary point of view. There are collections of about 50 to 60 thousand manuscripts only in Bīkāner out of which about 20 thousand manuscripts are in the collection of Anūpa Saṁskṛit library and the remaining 40 thousand manuscripts are collected in the Jaina Bhandārs. In this big collection of manuscripts, there are hundreds of manuscripts which are rare and available only in these Bhandārs. Besides the huge collection there are manuscripts which are illustrated and written with golden and silver ink. The illustrated Vigyapti literature is also in their collections. In this Division all are Svetāmbār Grantha Bhandārs and no Digambar Grantha Bhandār are there. The following are the Grantha Bhandārs in the city.

(52) VRIHAT GYANA BHANḌĀR⁴

The collection of the manuscripts has been placed in Barā Upāsrā in in Rāngadī kā Cauka. Before the year 1901 there was no such Bhandār here, but

1. The History of Bīkāner State Part I, by G. S. Ojha p 96

2. Ibid. page 91

3. Bīkāner Jainā Lekha Sangraha page 2

4. Manuscript Catalogue preserved in Abhiya Jaina Granthālava Bīkāner.

due to the continuous persuation and hard labour of Śrī Yati Himatūji, this great Bhandār could be established. The whole Bhandār consists of eight individual collections which were placed in different Almirahs. The names of the Srāvakas who presented their manuscripts to this Bhandār, have been also written on the different almirahs. This collection was made from the following Bhandārs.

(1) DĀNA SĀGAR BHANDĀR —

Danasāgar placed the manuscripts in this Bhandār so this collection was named Dānasāgar Bhandār after him. There are 2792 manuscripts in the collection which have been placed in 74 bundles. The collection is very rich and has manuscripts on various subjects. Most of the manuscripts are written in Saṃskṛit, Prākṛit, Hindī and Rājasthānī. The following are some of the important manuscripts.—

- (a) Bhagwatī Tripāthavratī :—by Abhayadeva Sūri. The commentary was written in the year 1071 A.D.
- (b) Ācārāṅga Tripātha Vratī :—Śīlāṅgācārya. The commentary was composed in Śāk Samvat 798.
- (c) Viśāldeva Cauhān Rāsa :—This was composed by Nalha. This is a historical work which describes the life of Viśāl Deva and his wife Rānī Rājmatī. This is a very old book in Hindī. The manuscript is incomplete having only 23 pages.
- (d) Pingalā Śāstra :—written by Hamīra in Rājasthānī language. The work was composed in Samvat 1786 (1729 A.D). It deals with the subject of Proody.
- (e) Tapāgacha Pattāvalī :—contains a complete list of Sādhus who have been in the Tapāgacha, a branch of Śwetāmbara Jainas.

(2) MAHIMĀ BHAKTI BHANDĀR :—

Mahimā Bhakti was a Jaina Sādhu belonging to Khartargacha. He was the disciple of the famous scholar Upādhyāya Kśema Kalyāna. There are several rare manuscripts available in the collection which are preserved as bundles. The total number of manuscripts is about 3000 which are placed in 89 bundles. All the manuscripts are on paper except a few ones. The earliest palm leaf manuscript is ŚRĀVAKA PRATIKRAMAṆA which bears the date of Samvat 1309 (1252 A.D.). The manuscript copy of the ĀVAŚYAKA VRATTI called DURGĀ PADA VYĀKHYĀ commented by Muni Śekhara Sūri

in Saṁvai 1471 (1414 A.D.) is dated 1453 A.D. The manuscript of NAV VILAS NĀṬAK was written by Rāmacadra in Saṁskrit. The manuscript of this NĀṬAK is of the year 1516 A.D. SANDEH DOHĀVALI composed by Jinadatta in Hindī bears the Saṁvat 1495 (1438 A.D). The author was the disciple of Jayasāgar Upādhyāya.

(3) VARDHAMĀN BHANDĀR —

The collection of the Vardhamān Bhandār is valuable from the point of view of Hindī and Saṁskrit manuscripts, All the manuscripts are on paper. The following are the important manuscripts —

1. Nāma Mālā —of Kavi Banārsīdāsa of 17th century. This is a book on Lexicography in Hindī.
2. Sangrahnī Tabbā Tikā :—The commentary called Ṭabbā was made by Śrī Candra Sūri. This is an illustrated manuscript written in Prākṛit.
3. Sripāla Caritra :—composed by Ratna Śekhara in Sāṁvat 1428 (1371 A.D) in Prākṛit language.
4. Vikrama Sena Caupai :—This is a work of Mānāsāgar Kavi who composed it in Saṁvat 1724 (1667 A.D.). The manuscript was copied in the year 1795 A.D.
5. Suvā Bahattarī :—By Devadatta Bhaṭṭa. This book deals with 72 small stories in Hindī told by a parrot.
6. Gorā Bādal Caupai :—written in Hindī by Hema Ratana. It describes the famous battle which was fought between Allāuddīn and Ratnasena king of Chittor.

(4) ABHAYA SINGH BHANDĀR —

The whole collection was presented by Śrī Abhaya Singh who was a Jaina Srāvaka of Bīkāner. There are 23 bundles which contain 427 manuscripts. All the manuscripts are on paper. Some of the important manuscripts are as follows :—

1. Viveka Vilāsa :—by Jinadattā Sūri. The manuscript was copied Saṁvat 1460 i.e., 1403 A. D. It is in Saṁskrit.

2. Dholāmārū :—By Kuśallābha. This is a Rājasthāni work composed in Saṃvat 1617 (1560 A.D.) at Jaisalmer. It describes a famous love story of Dholā and his wife Māru.
3. Singhāsana Battīsī .—Gyāncandra. The work was composed in Saṃvat 1598 (1541 A.D.). It describes 32 stories connected with the throne of King Vikram. The manuscript is of 1621 A.D.
4. Śrīpāla Rāsa :—This is a work of Śrī Gyāna Sāgar who was the student of Śrī Guna Deva Sūri. The work was composed in Saṃvat 1531 (1474 A.D.) and describes the life of Śrīpāla.

(5) JINA HARŚA ŚŪRI BHANDĀR

The total number of the bundles is 26 in which there are 295 manuscripts. All the manuscripts are on paper. The collection is an ordinary one.

(6) BHUWAN BHAKTI BHANDAR

The total number of the bundles here is 14 in which 476 manuscripts are placed. The collection is an ordinary one but there are several manuscripts which are old as well as rare. The following are some of the important manuscripts :—

1. Kumār Sambhava Vṛtti :—by Luxmi Vallabha Gani in Saṃskṛit. It is a commentary on the famous Saṃskṛit Kāvya, Kumār Sambhava of Kālidāsa. The manuscript was copied in Saṃvat 1822 (1765 A D).
2. Rājā Bhoja Bhānumatī Kathā :—This is a Rājasthāni work. The name of the author is not written but it describes the story of King Bhoja and Bhānumatī.

(7) RĀMA CANDRA BHANDĀR

The total number of manuscripts is 300 placed in 9 bundles. The collection is an ordinary one. Most of the works are in Hindī which were copied recently.

(8) MAHARA CANDRA BHANDĀR

The total number of manuscripts is 295 in 8 bundles.

(53) BHANDĀR OF ŚRĪ PŪJYA JĪ

The collection pertains to Ācāryas of VRIHAT KHARTAR GACHA in the Barā Upāsraya. The Bhandār was quite in disorder previously but due to great labour of Śrī Agarcand Nāhtā., the Bhandār was put in order and the manuscripts were numbered and placed subject wise. There are 99 bundles which contain 3115 manuscripts. Apart from these there are 100 Gutakās in the collection which contains manuscripts written in Prākṛit, Saṁskṛit, Hindī and Rājasthānī language.

(54) JAINA LAXMI MOHAN ŚĀLĀ GYĀNA BHANDĀR²

This Bhandār was established in Saṁwat 1951 (1894 A.D.) by Śrī Mohanlal who was the teacher of Upādhyāya Jaicand. The collection of the manuscripts in this Bhandār is very good and the total number of the manuscripts is 2527 which are placed in 121 bundles. There are also 200 Gutakās. All the manuscripts are on paper. The collection of Āgama works is very important in this Bhandār.

(55) GYĀN BHANDĀR OF KŚĒMA KALYĀṆJĪ³

This Bhandār is in the Upāsraya of Suganjī. A catalogue of 715 manuscripts was prepared by Harī Sāgar Sūrī some time back. The manuscript of Khartara Gacha Gurāvalī⁴ is also included in the collection. This book is a rare one and for the first time was discovered in the collection. This gives a complete history of the works of Khartargacha a sect of Svetāmbar Jaina Sādhus.

(56) BOHAROUNI KĪ SERI KĀ UPĀSRAYA KĀ BHANDĀR⁵

The collection exists in the Seri of the Boharas near the Rangadī. The Upāsraya pertains to the followers of Kśēma Kalyāṇjī. There are 805 manuscripts in the collection. All the manuscripts are on paper. The collection is important from the point of view of Prākṛit and Saṁskṛit manuscripts.

(57) CHATTI BĀI KĀ UPĀSRAYA KĀ BHANDĀR⁶

The Bhandār is in the Nāhtā Guvāda. There are about 300 manuscripts in the collection which are an ordinary one.

1 Manuscript Catalogue preserved in Abhaya Jaina Granthālaya Bikāner.

2 & 3 Ibid

4 Published by Bhartiya Vidyā Bhawan, Bombay.

5. & 6 Manuscripts Catalogue preserved in Abhaya Jaina Granthālaya, Bikāner

(58) PUNNĪ BĀI KĀ UPĀSARAYA KĀ BHANḌĀR¹

This collection contains 297 manuscripts duly catalogued and placed in serial number and subjectwise.

(59) COLLECTION OF MAHOPĀDHYĀYA RĀMALĀL²

There are 507 manuscripts in the collection. All the manuscripts are systematically arranged. This is a personal collection of Śrī Rāmalāl. Most of the manuscripts are on the subjects like Siddhānta, Purāna and Carita.

(60) GRANTHA BHANḌĀR OF KHARTARĀCĀRYA BRANCH³

The Bhandār belongs to small branch of Khartargacha. There is a good collection of manuscripts numbering 1895. A catalogue in which only names of the manuscripts are given, is available in the Bhandār. The manuscripts are placed in serial order.

(61) HEMACANDRA LIBRARY⁴

The Grantha Bhandār is in the Upāsara of Pāyācand Gacha under the control of Bathiyās. This Bhandār contains a good collection of the manuscripts numbering 1177. All the manuscripts are written on paper. A catalogue of the manuscripts has been prepared and are placed duly numbered. They are mostly written in Samskrit, Prākṛit, and Hindī and deal with both secular and religious subjects. The majority of the manuscripts are on Āgama, Sidhānt, Purāna and Kathā literature,

(62) ABHAYA JAINA GRANTHĀLAYA⁵

The Granthālaya was founded by late Śrī Śankaradāsa Nāhtā in the memory of his second son Abhayarāja Nāhtā 35 years ago. During these years by continuous labour a huge collection of manuscripts numbering more than 15,000 has been made. Apart from the individual manuscripts there are more than 500 Guṭakās in the collection which contains several works copied in them. Manuscripts duly numbered and registered are 13,188 and about 2,000 are still lying unregistered and without number. The list is quite exhaustive and gives a complete picture of the

1. Manuscripts Catalogue preserved in Abhaya Jaina Granthālaya Bikāncī.

2. to 5. Ibid

manuscripts. Subjectwise list also available. The works are arranged in chronological order. First of all, the name of the main work is given and then its commentaries and Avacūries are mentioued. Last of all the Hindī translation works on the original work are given. Thus the manuscripts are placed in scientific way. This is perhaps the biggest collection of the manuscripts ever collected privately not only in Rājasthān but in India also.

The manuscripts are availavle on palm leaves as well as on paper but the number of the palm leaves manuscripts is small. Manuscripts are written in several languages such as Saṁskṛit, Prākṛit, Apabhraṁśa, Rājasthānī, Marāṭhī and Gujarātī. They deal with various subjects. The collection is not limited to the manuscripts or works written by the Jaina authors but there are hundreds of the works composed by the non-Jaina authors also. There is a good collection of historical works, letters of the Jaina Acāryas and Yatis, letters written by and to the rulers and their Farmāns, Indian Calendar since Saṁwat 1701 (1644 A D) and Vanśāvalīs of the Oswal Jainas etc. There is also a small collection of old photos, illustrated bulletins, illustrated letters written on the cloth, coins, ink-pots manuscripts written in golden ink and silver ink etc.

(63) SETHIYĀ LIBRARY¹

There are 1212 manuscripts in this library. Most of the manuscripts pertain to Āgama literature written in Prākṛit. The library is quite systematic and the manuscripts are placed in serial number.

(64) GOVINDA PUSTAKĀLAYA²

There is a good number of manuscripts in this library. The total number is near about 1110. All are on paper, systematically arranged and registered. The library was established by Govindarāma Bhīkamchand Bhansālī. The Bhandār is also private one.

(65) COLLECTION OF ŚRĪ MOTIRĀMA KHAZĀNCĪ³

This important collection of the manuscripts belongs to Śrī Moti Ram who is fond of collecting the manuscripts and other artistic materials. The total number of the manuscripts with Śrī Khemchandji is about 5000. The manuscripts have been

1 Manuscripts Catalogue Preserved in Abhaya Jaina Granthālaya Bīkāner

2 & 3 Ibid

collected from various points i.e. historical, religious and, linguistic. Some manuscripts are illustrated also. Śrī Motī Rāma takes much interest in the collection of the manuscripts. The manuscripts are systematically arranged.

Apart from these Bhandārs mentioned above there are following Bhandārs more in the City :—

- (1) Kushal Cand Jaina Pustakālaya
- (2) Collection of Yatī Mohanlāl.
- (3) Collection of Śrī Lachurāma.
- (4) Śāstra Bhandār in Upāśraya of Kochar.
- (5) Collection of Yatī Jayakarāja.
- (6) Collection of Mānmal Kothārī.
- (7) Collection of Mangal Cand Mālukā.
- (8) Collection of Śrī Bhanwarlāl Rāmpuriā.
- (9) Collection of Śrī Mangalcand Jhālok.
- (10) Collection of Śrī Rao Gopal Singh Vaid.

The total number of the manuscripts preserved in Bīkāner is more than 40,000. Some of the manuscripts which are rare have not been found in other Bhandārs is given in Appendix III.

(66) GRANTHA BHANDĀR OF YATĪ RIDHIVARJĪ, CURU¹

The Grantha Bhandār of Yatī Ridhivarjī is situated in Curu. It is also a good Bhandār containing 3785 manuscripts. All the manuscripts are on paper and systematically arranged and numbered. There is a good collection of both, religious and secular works. Some of the important manuscripts which are in the Bhandār are follows:—

- 1 Chandomanjarī :—by Gopaldāsa. The work is in Hindī.
- 2 Lalacandī Padhati :—by Lāl Cand Yatī. It is a Jyotisa work written in Samskrit.

1 Manuscripts Catalogue preserved in Abhaya Jaina Granthālaya Bīkaner

3. Kāvya Kaustubha :—by Vaidya Bhūṣan. The manuscript was copied in the year 1827 A.D.
4. Prathavī Rāja Rāso :—by Mahākavi Candabardāi. The date of manuscript is not given. It contains 62 folios. There is also another manuscript of this work in the Grantha Bhandār at serial number 1597. It contains 45 folios.
5. Alankāra Śekhara :—by Keśava Misra. The manuscript was written in the year 1622 A.D.

(67) Grantha Bhandār of Jainā Śvetāmbara Terāpanthī Sabhā Sardarśahar

The Grantha Bhandār of Sardarśahar belongs to Terāpanthī Sect of Śvetāmbara Jainas. There are 1471 manuscripts in the Grantha Bhandār. There is a Kalpasūtra written in Golden ink. This manuscript was written in the year 1477 A.D. The Bhandār has a good collection of Hindī works. Some of the outstanding manuscripts are as follows :—

1. Amar Sena Rāsa :—This was composed in the year 1425 A.D.
2. Kumār Sambhava :—by Kalidāsa. The manuscript was written in Śaṁvat 1514 (1457 A.D.)
3. Commentary on Naisadha Kāvya in Saṁskṛit. The manuscript was copied in the year 1471 A.D.
4. Kumārpāla Rāsa :—This is a manuscript which deals with the life of Mahārājā Kumārpāla of Gujrat. The work was composed in the year 1425 A.D.

There are also some Grantha Bhandārs in the villages & towns. The names of which are as under :—

- (1) Collection of Yati Sumermal, Bhīnasar.
- (2) Collection of Bahādur Singha Bānthiyā, Bhīnasar.
- (3) Śvetāmbara Terāpanthī Pustakālaya, Gangānagar.
- (4) Collection of Yāti Kīsanlāl, Kālu.

- (5) Collection of Khartargacha Yati Dudhacanda, Sujāngarh.
- (6) Dānmal Coprā Library, Sujāngarh.
- (7) Surāna Library, Cuiu.
- (8) Collection of Śricand Gadhayā, Sardarśahar.
- (9) Collection of Dulicand Sethiā, Sardarśahar.
- (10) Collection of Tārā Cand Tātlera, Hanumāngarh.
- (11) Vaidon kā Pustakālaya, Ratangarh.

These are the private collections and they contain more or less the same manuscripts which are useful for their Swādhyaya purpose.

GRANTHA BHANDĀRS OF JODHPUR DIVISION

The Grantha Bhandārs of Jodhpur Division include the Bhandārs of former Jodhpur and Jaisalmer states. From the importance of the Grantha Bhandārs, this division possesses the Bhandārs of Nāgaur and Jaisalmer which are not only famous in Rājasthān but in India also. These are the richest Bhandārs in India.

(68) BHATTĀRAKIYA GRANTHA BHANDĀR-NĀGAUR

Nāgaur which was famous by the name of Nāgapur, Ahipur, is an ancient city of Rājasthān. It was the capital of the rulers of the Nāga dynasty in the ancient time. According to Bijoliā inscription Ahi-Chatrapur was the capital of Jāngal Deśa and the fore-fathers of Cauhānas were the rulers of this area. From here the Cauhāna Rājapūts made Sāmbhar their Capital¹. During the Muslim period, the city witnessed many ups and downs. Some time the Muslim emperors destroyed the city, its temples and other historical places but at other times the Rājput Kings reconstructed these temples. There are several inscriptions written in the time of Mohammad Tuglaq, Akbar, Śāhjahān and Aurangzeb². After the down fall of Moghul Empire it came under the Jodhpur State and before merger into Rājasthān it was a prominent district of the same.

Nāgaur also remained a great literary centre of Jainas. Nāgaur has been first mentioned in Dharmopadeśamālā by Jayasingh Sūri (9th century) In the 11th

1. The History of Jodhpur State, part I page. 40-41

2. Ibid.

century various Jaina spiritual leaders and saints such as Jina Vallabh Sūri and Jinadatta Sūri visited this place². This was the centre of Svetāmbar Jaina Sect.

Vādideva Sūri² was the founder of Nāgapuriya Tapāgacha. In the 15th century there had been Pandit Medhāvī, a Saṃskrit scholar and writer of several books. He completed his Dharmopadeśa Srāvakācāra in Nāgaur in Saṃvat 1541 (1484 A.D.). He described Nāgaur as the capital of Sapād Lakṣa Pradeśa.

सपादलक्षे विषयेति मुन्दरे, श्रियापुरे नागपुरं समस्ति तत् ।

पेरोजखाना नृपतिः प्रयाति, न्यायेन शौर्येण रिपून् निहन्ति च ॥१८॥

—Praśasti Sangrah p. 24

In Saṃvat 1581 (1524 A.D.) Bhaṭṭāraka³ Ratana Kīrti established an independent Bhaṭṭārak Gādi and also established a great Śāstra Bhandār which at present is regarded the greatest Śāstra Bhandār in Rājasthān. Since then Nāgaur became a great literary centre for both the sects of Jainas. From the 15th to 18th century this city remained a centre of Jaina literary activities and thousands of manuscripts were copied here. Some of them are still in the Grantha Bhandārs of Nagaur itself and others are in the various other Bhandārs of Rājasthān.

Since the establishment of Grantha Bhandār, there had been several Bhaṭṭārakas such as Bhuwan Kīrti (1529 A.D.), Dharma Kīrti (1533 A.D.) Viśāl Kīrti (1544 A.D.), Laxmi Candra (1554 A.D.) Nemi Candra (1593 A.D.), Yashah Kīrti (1615 A.D.), Bhānu Kīrti (1633 A.D.), Śrī Bhusana (1648 A.D.), etc. who took great interest in increasing the number of the manuscripts and also took great care for the safe preservation of the same. The manuscripts were got written by the householders and were presented to Bhaṭṭārakas at the end of the religious ceremonies or at the time of their visit to the places

Thus the collection of manuscript in this Grantha Bhandār increased day by day. This work was continued upto end of the 19th century without any difficulty because from the collection it appears that during the past 100 years a very few manuscripts were written and placed in the Grantha Bhandār.

More care was given to preservation than to the collection itself. For years these manuscripts were not often seen freely by public. Just at present even

1. Anekānta Delhi Vol II Kiran 2.

2. Ibid.

3. Bhaṭṭāraka Sampradāya by V. P. Johrapurkar page 121.

about 15 years they were not placed in the Almirahs but were kept in the bundles of cloth. First of all every manuscript after keeping it between the two wooden plates, was bounded by the cloth string and then about a hundred or more manuscripts duly kept under Vesthanas were placed in the big thick bags of cloth. They were tightened in such a way that even air could not be allowed to enter. The writer himself saw the system of pressing the manuscripts and opened them for the purpose of seeing and cataloguing.

The total number of the manuscripts collected in the Grantha Bhandār is more than 14 thousand out of which 12 thousand are the individual manuscripts and two thousands are Guṭakās. Such a huge collection of the manuscripts is not available in any other Bhandār in Rājasthān. All the manuscripts are written on paper and there is no manuscript even in this big Bhandār written on palm leaves. The collection is valuable. Most of the manuscripts are quite old. Some of them have been written from 14th to 18th century.

Manuscripts of various subjects have been collected in this Grantha Bhandār. They may be divided into religious and secular ones. Religious subjects such as works on Āgam, Sidhānt, Purāna, Kathā, Carita, Pūja, Stotra, Vidhān etc., and secular subjects such as Kāvya, Drama, Āyurveda, Jyotisa Mathematics, Sangeeta, Rāsa, Alankar and Canda etc. Thus we can say that the books on all the subjects are available in this Śāstra Bhandār. In this respect this is one of the best Grantha Bhandārs not only in Rajssthan but in India also.

The manuscripts are mainly in five languages i.e. Rājasthānī, Saṁskṛit, Prākṛit, Apabhraṁśa and Hindī.

SAMSKRIT MANUSCRIPTS

The manuscripts written in Saṁskṛit language may be divided into following categories —

(a) Rare Manuscripts

(b) Old Manuscripts

(c) Common Manuscripts.

(a) RARE MANUSCRIPTS —

The manuscripts such as (1) KĀVYA MANJARĪ. (2) CARITA SĀRA by Ratna Bhūsana (3) Saṁskṛit commentaries on SUDARŚAN CARIYŪ and (4) PAUM CARIYU, (5) RAGHUVANŚA ṬĪKĀ by Haridāsa (6) as VIDAGDHA MUKHA MADAN by Aika Nātha, (7) SĀRASWATA TĪKA by Mathur Misra (8) VRAT

RATNĀKAR TĪKĀ by Kriṣṇa Sharma and (9) CANDRONAMĪLAN TĪKĀ by Rūpcand are some of the rare manuscripts which are not available in other Bhandārs.

(b) OLD DATED MANUSCRIPTS.

There are many manuscripts which were written in the 15th and 16th centuries and can be used in editing the books, The manuscripts of (1) SĀGĀR DHARMĀMRITA by Aśādhara (2) SARWĀRTHA SIDDHI by Pūjyapāda (3) KṢĀTRA CŪḌAMAṆI by Vādibha Singha (4) TRAILOKYA DĪPAKA by Vāmadeva (5) ṢODAŚA KĀRAṆA VIDHĀNA by Abhra Pandit (6) YAŚODHAR CARITRA by Sakal Kīrti, (7) ŚĪSUPĀLA VADH by Māgha Kavi, (8) DRAYYA SANGRAH TĪKĀ by Brahmadeva (9) CARITA SĀRA by Ratna Bhusana and (10) KIRĀTĀRJ-UNĪYA by Bhārvi are some of the old manuscripts which are housed in this Bhandār.

PRĀKRIT & APABHRAṆŚA MANUSCRIPTS —

Manuscripts written in Prākṛit and Apabhraṇśa languages are in abundance. In this respect the collection of this Grantha Bhandār may be compared with the collection of the Āmer Śāstra Bhandār, Jaipur. Except the Dhaval, Jayadhaval, and Mahādhaval most of the literature written in Prākṛit and Apabhraṇśa is available in this Bhandār. There are a few manuscripts which are not preserved in this Bhandār. The earliest dated manuscript is SAMAYASĀRA which was copied in the year 1203 A.D. The manuscript of MŪLĀCĀRA is also of 1338 A.D. The other old manuscripts are such as GOMMATASĀRA by Nemi Candra. SAMAYASĀRA TĪKĀ by Amrita Candra and PRAVACANSĀRA by Ācārya Kunda-Kunda,

Among the Apabhraṇśa manuscripts VARĀNGA CARIYU by Tejpal, VASUDHĪR CARIYU by Śrī Bhusana, SAMAYAKTVA KAUMUDI by Hari Singh and NEMI NĀHA CARIYU by Dāmodara etc. are some of them. Other manuscripts written in Apabhraṇśa belong to 14th to 17th century. The peculiarity of this Bhandār is that there are more than one and in some cases upto 15 manuscripts are available of several works.

HINDĪ MANUSCRIPTS

The manuscript of NEMINĀTHA RĀSA by Bhāu, JAGARŪPA VII ĀS by Jagrūpa, KRIPĀṆA PACCĪSĪ by Kalla, SARASWATI LAXMI SAMVĀDA by Mandalācārya Śrī Bhūṣana, HARI CANDRA RĀJĀ KĪ CAUPAI (1820), RĀSA MANI MĀLĀ by Mahātmā Lālachand, KRIYĀ KOṢA BHĀṢĀ by Sukha Deva, ĀRDRA KUMĀR CAUPADĪ by Ānand Bhagat and VIKRAMA SENA CAUPAI by Mānsāgar etc. are some of the rare manuscripts in the Bhandār. The collection of Hindī works is mainly in Guṇakāś-

There are Historical works on the life of Bhattārkas in Ḥindī which give new account of them. Such works are not easily available, There are the songs written in praise of the Bhattārkas. The names of such songs are as follows:—

- (1) Nemiçandra Gīta.
- (2) Viśālkīrti Gīta.
- (3) Sahasra Kīrti Gīta.
- (4) Śrī Bhūsana Gīta.
- (5) Jaskīrti Gīta.
- (6) Dharmakīrti Gīta.
- (7) Gunacand Gīta.

The Praśastis written at the end of the manuscripts are also an important one. These Praśastis are of two kinds. Praśastis which are written by the authors themselves giving their full description, date of composition, Ruler's name, place where composed, and the circumstances under which the work was written. The Praśastis written by the copyists give full account of the family of the persons by whom the manuscript was got written. In such Praśastis the Ruler's name and the name of the place is also given. Such Praśastis serve a good purpose for historical and social surveys.

The Grantha Bhandār has not been searched out thoroughly, a catalogue giving the names of the manuscripts, author's name, Bhāsa, Date of composition, Date of Copying etc. have been prepared recently by Śrī Satīśa Candra and Yatīndra Kumār Saśtrī. A list of manuscripts copied in the 14th, 15th and 16th centuries are given in the Appendix II.

JAINA GRANTHA BHANDĀRS-JAISALMER

The Jaina Grantha Bhandārs of Jaisalmer have long been famous throughout India. These Bhandārs are called most valuable manuscript collections preserved in India. They drew attention to their importance of not Indian Scholars but also of Western Scholars. As a matter of fact Western Scholars realised their importance for the first time very recently. Among the Western Scholars Colonel James Tod was the first scholar who drew attention to their importance, in his book "TRAVELS IN WESTERN INDIA" (1829) a delightful work which deals largely with the sacred places of the Jainas.

After 45 years of Colonel Tod's visit, Dr. Buhler and Dr. Jacobi examined these Bhaṇḍārs. He described in India Antiquary that a large portion the Bhaṇḍār consists of palm leaf manuscripts dated from 1140 to 1340 A.D. He was under the impression that he had seen all the contents of the Bhaṇḍārs but as a matter of fact he could not see more than 400 manuscripts. Dr. Buhler in his communication to India Antiquary remarks:—

“In Jaisalmer, which was founded about the middle of the 12th century there is a large colony of Jinas. A temple was built under the pontificate of Jina Bhadrā Sūri, to which were gradually added six other temples. Through this temple and the wealth of the Jaina community, Jaisalmer has obtained a high fame as one of the principal seats of the Jaina faith. Especially, however, is the renown of the Bhaṇḍār every where celebrated which according to the statements of Gujaratis surpasses all similar Bhaṇḍārs in the world ”

About 30 years after Dr. Buhler's visit, a prominent Indian scholar Prof. Sridhar R. Bhaṇḍārkar visited the Bhaṇḍārs of Jaisalmer. He gave full account of his visit in the “Reports of a record tour in search of manuscripts in Rajputāna and Central India in 1904-5 and 1905-6 and which was published in year 1909 A.D. At the same time the Jaina Śvetāmbara Conference deputed Pandit Hiralāl Hansrāja for preparing the catalogue of the Bhaṇḍārs. The catalogue which he prepared was used in the book “Jaina Granthāvalī” published in the year 1909 A.D.

Several attempts for preparing the catalogue were also made after the publication of Jaina Granthāvalī. Among those are the names of Muni Hansvijaiī and Jina Kripā Candra Sūri and Śrī C. D. Delal. But Delal was the only scholar who had the credit to place the importance of the Bhaṇḍārs before the scholars. He was the librarian of Central Library, Baroda, He was sent by Mahārājā of Baroda in 1916 and he carefully examined all the contents of the big Bhaṇḍār and of three other Bhaṇḍārs This has been published already in the year 1923 A.D. by the Central Library Baroda.

Among the recent scholars the names of Muni Jina Vijaya, Śrī Nāhta and Muni Punya Vijaya are well known, Muni Jina Vijaya along with five scholars and some copyists remained there for five months and got copied about two hundred manuscripts. He wrote a good description of the collection in third volume of Bhārṭiya Vidyā, Bombay. Muni Punya Vijayī also remained here for about 16 months, the largest time given by a scholar so far. He got microphotographs of 214 manuscripts and prepared a complete catalogue again.

Jaisalmer has been regarded as one of the safest place of Rājasthān. Jaisalmer was founded by King Jaisal in Samvat 1215 (1158 A.D.). But the manuscripts which are in the collection of the Bhandār are earlier than its time of foundation. Since its foundation there must have been frequent visits of Jaina Sādhus and is also certain that the Jaina Śāstra Bhandār was established from the very beginning of the city. In the 15th century Jina Bhadrā Sūri who belongs to the Khartar Branch of the Śwetāmbara sect established the Grantha Bhandār in a systematic way and collected the manuscripts. Śrī Jina Bhadrā Sūri also established Śāstra Bhandār at Jalore and Nāgaur but they were destroyed by the Muslim invaders. It was his foresightedness for establishing the Grantha Bhandār at Jaisalmer.

According to Dr. Bhandārkar there are manuscripts copied in Vikram Samvat 924, 1005, 1120, 1127, 1134, 1144 and 1155 but he has stated that the time of manuscript copied in v. s. 1139 seems to be correct. But now Muni Punya Vijaya discovered the earliest manuscript of Samvat 1117 (1060 A.D.).

Though there are several manuscripts which were written in Jaisalmer but there comes no name of Jaisalmer in any of the manuscripts. There are three manuscripts which were composed in the Jaisalmer fort. They are as under :—

1. Śalībhadra Carita :—was composed in the year 1228 A.D.
2. Manjjana Sundarī Carita :—composed in the year 1350 A.D.
3. Jambū Dwīpa Pragyapti :—composed in the year 1590 A.D. by Upadh-yaya Punyasāgar.

There are six Jaina Grantha Bhandārs in the city. Their names are as follows :—

1. Brihad Gyāna Bhandār.
2. Pancano Bhandār.
3. Badā Upāsraya Jaina Gyāna Bhandār.
4. Tapā Gacchiyā Gyāna Bhandār.
5. Lokā Gacchiyā Gyāna Bhandār.
6. Thāharu Śāha Gyāna Bhandār.

(69) BRIHAD GYĀNA BHANDĀR

This is one of the most important Grantha Bhandārs in Rājasthān. It was founded in Samvat 1497 (1440 A.D.) by Jina Bhadrā Sūri along with the temple of

Sambhavanātha founded by him in the same year. He had a great interest in establishing the Grantha Bhandārs and in his life he established several Bhandārs in India.¹

As already stated Jaisalmer was founded by King Jaisal in the year 1158 A.D. but this Bhandār contains manuscripts earlier than its foundation. So it is presumed that these manuscripts were brought from other parts of India, specially from Gujrat.

This Grantha Bhandār was the literary centre for the scholars like Kamal Samyama Upādhyāya who was the pupil of Jina Bhadrā Sūri, wrote commentary on the Uttarādhyayana in Samvat 1544 (1487 A.D.) in the Jaisalmer Fort². Samaya Sundara who was of 17th century scholar, visited this Bhandār and praised the services of Jina Bhadrā Sūri for writing the manuscripts and establishing the Grantha Bhandārs³.

There are 804 manuscripts written on palm leaves. The earliest manuscript written on palm leaves is OGHA NIRYUKTI VRATTI⁴ by Dronācārya in the year 1060 A.D. The manuscript was copied by Pāhila. Except this there are several manuscripts which were copied in the 12th and 13th century. In this respect the position of this Bhandār is topmost. There is full Āgam literature alongwith their commentaries written by several Ācāryas. Apart from this kind of literature, there

1. स्थाने स्थाने स्थापित ज्ञानभण्डार श्री जिनभद्रसूरि-पत्तनीय वाडी पार्श्वनाथ मन्दिर प्रशस्ति ।
2. अम्बोधि-वारनिधि-वाणशशाकवर्षे ।
श्रीउत्तराध्ययनवृत्तिमिमां चकार ।
जैसलमेरी दुर्गे विजयदशम्यां समर्थिता सेयम्,
श्रीजिनभद्रमुनीश्वरचरणाम्बरप्रसादेन
3. श्रीज्ञानकोशलेखनदक्षाः जिनभद्रसूरयोः मुख्या ।
तत्पट्टे सज्जातास्ततोऽद्युतनदिव्यगुणजाता ॥

Sambodha Saptati Vratni

अणहिल्लपतन-जैसलमेरस्थितसमयकोशवीक्षायाः ।
समवसितगोप्यगम्भीरभावश्रुतनिकरसञ्चाराः ॥

Vicāra Ratna Sangrah 3/310

4. सवत् १११७ मंगल महाश्री ॥छ॥ पाहिनेन लिखितम् । मंगल. महाश्री ।

are manuscripts on Carita, Purāṇa, Kathā and Nāṭak. The works written by non-Jaina authors are also in good number and such old manuscripts written on palm leaves are not easily available even in the non-Jaina Bhandārs. We find the Manuscripts of Kuvalaya-Mālā, Kāvya-Mimāṃsā by Rāja Śekhara, Kāvya-Darśa by Someśvara Bhaṭṭa, Kāvya Prakāśa by Mammaṭa and Naisadha Carita by Śrī Harśa copied in the 12th and 13th century.

The total number of paper manuscripts are 1704. They are not preserved as individual manuscript but in Pothīs which may be called Guṭakās. On paper also there are old manuscripts.

Some of the important manuscripts preserved in the Grantha Bhandār are as follows :—

1. Candraprabha Swāmi Caritra :—by Yaśodeva Sūri. It is in Prākṛit and was composed by the author in the year 1121 A. D. The manuscript was copied in the year 1160 A.D.¹
2. Pauma Cariya :—Composed by Vimala Sūri. It is a Mahākāvya written in Prākṛit. The manuscript is on palm leaves and was copied in the year 1141 A.D.²
3. Hitopadeśāmṛitaṁ :—composed by Paramānand Sūri in Prākṛit language. The total Gāthās are 520 and the manuscript is dated Saṁvat 1310 (1253 A.D.).
4. Vasudeva Hindī :—by Sanghadāsa Vācaka written in Prākṛit and deals with the life of Vāsudeva³. The manuscript is rare one.
5. Śāntinātha Caritaṁ :—by Devacandra Sūri. The manuscript was written in the year 1103 A. D.⁴ This is also a rare manuscript. The work is in Prākṛit prose and poem.

1. मंवत् १२१७ चैत्र वदि ६ बुधो ॥छ॥ ब्रह्माण्डे ५० अमयकुमारन्य ।

2. मवत् ११६८ कार्तिक वदि १३ ॥छ॥ महाराजाधिराजश्रीजयसिंहदेवत्रिजयराज्ये
भृगुकच्छसमवस्थितेन लिखितेयं सिल्लणेन ॥छ॥

3. वसुदेवहिन्दिप्रथमखण्डं सद्यदामवाचककृतम् ।

4. शान्तिचरितं प्राकृतगद्यपद्यमयं ११५० वर्षे हेमसरिगुरुदेव चन्द्रमृगीयम् ।

6. Nai-Ṣadha Tīkā :—by Vidyādhara². This is a commentary on Nai-sadha Caritra. It seems to have been composed in 12th or 13th century.
7. Chandonuśāsan :—Jayakīrti Sūri. The manuscript was copied in Samvat 1192³ (1135 A. D). His pupil Amal Kīrti was also a scholar. He wrote Yogasāra which has been quoted in the following way :—

श्रीजयकीर्तिसूरीणा शिष्येणामलकीर्तिना ।
लेखितं योगसाराख्यं विद्यार्थीवामकीर्तिना ॥

8. Mudrā Rākṣasa Nātak :—by Viśākha Deva. The manuscript was copied in Samvat 1314 (1257 A.D.) by Āsadī son of Deyada.⁴

(70) PACĀNO BHANDĀR

This is a small Śāstra Bhandār. There is a collection of 42 manuscripts written on Palm leaves. Śrī C. D. Delāl has not mentioned this Bhandār in his catalogue⁵.

(71) BADĀ UPĀSRAYA JAINA GYĀNA BHANDĀR

There is a good collection of 1019 manuscripts written on paper. This Bhandār does not possess palm leaf manuscripts. So it has also not been mentioned by C. D. Dalāl in his catalogue⁶. There are several rare manuscripts in this Bhandār. Some of the important manuscripts are as follows :—

1. बुद्ध्वा श्रीमुनिदेवसंज्ञविवुधात् काव्य नव नैपथम् ।
टीका यदपि सोपपत्तिरचना विधाधरो निर्ममे ॥
2. इति जयकीर्तिकृतौ छन्दोनुशासने.....नमो देवेभ्यः . सवत् ११६२ आपाढ सुदि १० शनौ
लिखितमिदमिति ।
3. संवत् १३१४ वर्षे आपाढवदिशनौ अद्येह श्रीवामनस्यत्यां स्थित महं० देयड सुत
आसीदीतेन पुस्तकं लिखितमिति ।

4. Catalogue of Jaisalmer Bhandārs published by the Central Library, Baroda in 1923
5. Ibid.

- (a) Nārādīya Purāṇa :—The manuscript was copied in the year 1419 A.D. by Vyāsa Janārdana son of Hariscandra at Malika Vāhaṇa¹. It is in Saṁskrit.
- (b) Vīsala Rasa :—written in the Rājasthānī. The manuscript is incomplete one having only 11 folios.
- (c) Uttarādhyayana Sutra :—with commentary by Gyanasāgar Sūri. The manuscript was copied in the year 1429 A.D.²

(72) TAPĀ GACCHĪYA GYĀNA BHANDĀR

The Tapāgachhīya Gyāna Bhandār when it was established, is not known. But it is a fact that in Saṁvat 1559 (1602 A.D) it received a good shape by Ānanda Vijayagaṇi. The Upāsraya in which the Grantha Bhandār is placed belongs to Hira Vijay. This was the centre of Śādhus of Tapagacha sect. There are both the kinds of manuscripts of palm leaves and paper. But the number of palm leaves manuscript is 8 only. Some of the important manuscripts preserved in the Bhandār are as follows :—

- (a) Hari Vikrama Carita :—By Jayatilak. The manuscript was copied in Saṁvat 1415 (1358 A.D.)³
- (b) Mragāvātī Carita :—by Maladhārī 'Devaprabhā'. It is written on paper.
- (c) Vāsavadattā :—by Mahākavi Subāndhu. The manuscript is on paper and was written by Kāyastha Yaśodhara in the year 1411.⁵

1. मवत् राजाश्री विक्रमादित्ये १४७६ वर्षे पोप मुदी १ प्रतिपदाया मूलनक्षत्रे श्रीमलिकवा-
हगुस्थाने ब्राह्ममूर्ते श्रीहरिश्चन्द्रः तस्य पुत्रेण व्यासजनार्दनेन लिखितमिदं पुस्तकं
शिवमस्तु ।
2. मवत् १४८६ वर्षे फाल्गुन वदि १० रवी श्री डुगरपुरे राउल श्री गडपाल देवराज्ये
लिखिता लीवाकेन ।
3. मवत् १४१५ वर्षे अद्ये ह स्तमतीर्थे प्रतिलिखिता ।
4. मन्धारिश्रीदेवप्रभाचार्यविरचिते धर्मसारे मृगावतीचरित्रे पंचमो विश्रामः ।
5. इति महाकविमुत्पुष्टिविरचिता वामवदत्ताभिधाना आख्यायिका समाप्ता । मवत् १४६८
ममये मार्गसिर वदि ४ बुधवासरे लिखित कायस्थ यशोधरेण ।

(73) LOKĀ GACCHĪYA GYĀNA BHANDĀR

This Bhandār has been named by Śrī C. D. Dalāl as Śāstrā Bhandār of Dūngar Yati, but now Muni Punya Vijaya mentions it in his catalogue as Lokāgachiya Gyāna Bhandār. It has eleven palm leaves manuscripts. The manuscript of Punya Sāra Kathā composed by Viveka Samudra in Saṁvat 1334 (1277 A.D.) at Jaisalmer, is an important manuscript available in the Grantha Bhandār. The collection of manuscripts was made by Dūngara Yati.

(74) THĀHĀRU SĀHA GYĀNA BHANDĀR

Both Śrīdhara Bhandārkar and C. D. Dalal have given the name of the Bhandār as THIRU ŚĀHA but according to the inscription of the latest part of 17th century the true name seems to be THĀHĀRU. The same name has been given by Muni Punya Vijay in his catalogue. There are only four palm leaf manuscripts and the rest of the manuscripts are on paper.

(75) HARI SĀGAR GYĀNA BHANDĀR-LOHĀVAT

The Śāstra Bhandār of Lohāvat is one of the most famous and richest Bhandār of Rājasthān. The Śāstra Bhandār consists of fine collection of manuscripts. The total number of the manuscripts is 2110 out of which the number of Gutakās is 87. Books written in the Saṁskṛit, Prākṛit and Hindī languages are in the majority. They deal with the subjects such as Āgama, Kāvya, Carita, Kathā, Purāna and Grammar. Some of the important manuscripts which are in the collection are as follows :—

- 221. Rāthora Bansāvali in Hindī.
- 485. Śrangāra Śataka by Jainārāya Bhatta in Hindī.
- 516. Samyaktva Kaumudī by Jayśekhara in Saṁskṛit.
- 564. Sandeśa Rāsaka Tīppanikā Commentary by Laxmi Cand. Original book in Apabhraṁsa and commentary in Saṁskṛit.
- 782. Neminātha Rāsa by Vijaydeva Sūrī in Hindī.
- 1378. Viveka Manjarī by Akhada Kavi in Hindī.

1457. Commentary on Meghadūta Kāvya by Kamal Kīriti in Saṁskṛit.
 1462. Kavī Rahasya Tikā by Ravi Dharma.
 1985. Naisādhā Kāvya Vṛitti by Jinarāja Sūri in Saṁskṛit.
 1986. Kāvya Prakāśa Vṛitti by Gunaratan Pāthak in Saṁskṛit.

(76) ŚRĪ MAHĀVĪRĀ GYĀNA BHANDĀR, PHĀLODĪ¹

The total number of the manuscripts are 146. The first list of the manuscript was prepared in the year 1918 A. D. by Śrī Ānand Sāgarji Mahārāj and it was again prepared in the year 1924 by Śrī Ratan Muniji and the third list in the year 1937. The collection of the manuscripts is an ordinary one. The manuscripts of ŚREṆĪKA CARITRA by Jina Prabha Sūri in Saṁskṛit is a rare one.

(77) PUṆYA ŚRĪ GYĀNA BHANDĀR, PHALODĪ²

Upto the year 1916 the collection of the manuscripts was an ordinary one but in the year 1917 Śrī Ānanda Sāgar Mahārāj increased the number of the manuscripts. Old, damaged and rat-eaten portions of manuscripts were again copied. The total number of the manuscripts in the Bhandār is 365. Most of the manuscripts are of 18th and 19th century. There is a good collection of the manuscripts on the subjects like Āgama and Kathā etc. All the manuscripts are written on paper.

(78) RAJENDRA SŪRI ŚĀSTRA BHANDĀR, ĀHORE³

There is a big Śāstra Bhandār in Āhore which contains a large number of the manuscripts. The Śāstra Bhandār is under the management of Śrī Rajendra Sūri, a Jaina Yati. The total number of the bundles in which the manuscripts are placed are 252. All the manuscripts are written on paper and there is no manuscript on palm leaves. The following are the important manuscripts in the collection :—

1. Jainendra Vyākaraṇa Vṛatti by Megha Vijay in Saṁskṛit.

78. Naisādhā Kāvya Vṛatti : Commentary by an unknown author written in V.S. 1453 i.e. 1396 A.D.

79. Jambu Dwīpa Pragnapti in Prākṛit. The book is fully illustrated.

83/6. Pradyumna Caritra by Rāma Candra.

The majority of the manuscripts are in Prākṛit, Saṁskṛit and Hindi languages.

(79) JAINA ŚĀSTRA BHANḌĀR-KUCĀMANA

Kucāmana is a good city in the Nāgaur District of Rājasthān. It is situated on the Western Railway Branch which is linked from Phulera Junction to Merta Road. There are three Jaina temples in the city. All the temples have manuscripts in their collection. But the collection of the Grantha Bhanḍār of Ajmeri Mandir is an important one. Majority of the manuscripts are of Saṁskṛit and Prākṛit. All the manuscripts are written on paper. The main subjects on which the manuscript copies are generally available is Śidhānta. Purāṇa, Carita, Pūjā and Stotra.

Apart from these Bhanḍārs, there are some Bhanḍārs, under the possession of some Yatis and Srāvakas also. Names of such collections are as follows :—

- (1) Collection of Bhaṭṭāraka Udaicandra-Jodhpur.
- (2) Jaina Rāstra Pustakālaya Singpole, Jodhpur.
- (3) Badrī Bhatta Rishi Kula Brahmacaryāśrama, Jodhpur.
- (4) Collection of Ramkarana Āsopa. Jodhpur.
- (5) Collection of Yati Khemcandra, Bālatora.
- (6) Collection of Sānsamal Kanted, Pali.
- (7) Collection of Tapagachhiya Punam candra, Pachabhadra.
- (8) Collection of Sumatisāgar, Sozat.

GRANTHA BHANḌĀRS OF UDAIPUR DIVISION

Udaipur remained a prominent State of Rājasthān. The city of Udaipur was founded in 1559 A.D. by Mahārānā Udaisingh and it is undoubtedly one of the most beautiful cities in India. A French Traveller Picine Loti called it "A DELICIOUS HALTING PLACE." The Jainas were the prominent helpers of the various

Mahārānās of Udaipur. They always supported them both in prosperity and distress, so when the city was established, Jains from various places also came here and settled down

From its very foundation Udaipur remained the centre of learning and literature. The Mahārānās of Udaipur also took initiative in this respect and contributed to a great extent towards the Rājasthānī literature. The manuscript library of Mahārānā is a great treasure house for Rājasthānī and Saṃskṛit literature. Aśādhar a famous Jaina scholar of 13th century was of Udaipur State.

There are 9 Jaina temples in the city and all of them contain manuscripts. There are several manuscripts which were copied in Udaipur and at present found in various places. Neminātha Purāṇa of Brahma Nemidatta copied in Saṃvat 1751 (1694 A.D) and 1783 (1726 A. D.) at Udaipur were placed in Āmer Śāstra Bhandār, Jaipur. Syādavādamanjari copied in Saṃvat 1797 (1740 A.D.) was placed in the Śāstra Bhandār of Jaina temple Badhicand, Jaipur. Pāndava Purāṇa of Bhaṭṭāraka Śubha Candra was copied in Saṃvat 1693 (1636 A.D.) in the Śāntinātha temple, Udaipur. Ādipurāṇa written by Ācārya Jinasena was copied in Saṃvat 1730 (1673 A.D.). Poet Daulata Rāma Kāślīwal who lived here for about thirty years wrote various books in Hindī. He mentioned the name of Udaipur in his VASUNANDI ŚRĀVAKĀCĀRA BHAṢĀ¹.

(80) ŚĀSTRA BHANḌĀR OF SĀMBHAVANATHA TEMPLE, UDAIPUR

Jaina Temple of Sāmbhavanātha is one of the oldest temples of Udaipur City. It has a very good Śāstra Bhandār which possesses 517 manuscripts, written from 15th century to 20th century. The earliest manuscript available in the Śāstra Bhandār is LAGHU JĀTAKA ṬĪKĀ of Bhattotpal which was copied in Saṃvat (1408 A.D.) and the latest manuscript copied in Saṃvat 1965 (1908 A.D.) is Solahakārana Vidhān of Tek Cand in Hindī. In this way we find here manuscripts written in last 500 years

The collection of the manuscripts is very rich from the point of view of Hindī manuscripts and there are more than 25 Hindī works which have come to light for the first time. Among such rare manuscripts following are remarkable.

- 1 Sītā Śīla Rāsa Patākā Gunaveli :-by Ācārya Jaya Kīrti composed in Saṃvat 1604 (1547 A.D.). The manuscript is an original copy written by the author.

2. Rājula Patrikā :-by Soma Kavi. It is a letter written by Rājula to Lord Neminātha in Hindī.
3. Rohiṇī Prabandha :-by Brahma Vastupāla written in, Saṃvat 1654 (1597 A.D). It is an short story of Rohini Vrata.
4. Hanūmān Carita Rāsa :-By Brahma Gyāna Sāgar. It was composed in Saṃvat 1630 (1573 A.D) in Paluwā city and describes the life of Hanumān according to Jaina mythology.
5. Anirudha Harāṇa or Usā Harana :-written by Ratan Bhūsana Sūri. It describes the life of Anirudha who was the grand son of Śrī Kṛiṣṇa. The manuscript was copied in Saṃvat 1699 (1642 A.D).
6. Bhaṭṭāraka Sakal Kīrti Rāsa :-written by Sāmal who was also a pupil Sakal Kīrti. It is in Hindī and describes the life of Bhaṭṭāraka Sakal Kīrti and Bhaṭṭāarak Bhawan kīrti. It is a historical work.
7. Sanat Kumār Rāsa :-written by Pāsa Cand in Saṃvat 1677 (1620 A D).
8. Mallinātha Stavan :-by Dharma Singh in Saṃvat 1697 (1640 A.D.).
9. Among Saṃskrit manuscripts Chanda Ratnākara, Tikā is an important work. It is a work on metres.
10. Jyotiṣa Grantha :-by Aśādhar, a famous Saṃskrit scholar of 13th century.

The main subjects on which the manuscripts are found are religious as well as secular one. Among secular subjects, Purāna, Rāsa, Philosophy and Kathā are more important.

(81) GRANTHA BHANDĀR OF AGARWAL JAINA TEMPLE

There is also a good collection of the manuscripts in the Grantha Bhandār of this temple. The total number of the manuscripts is 388 including Gutakās. There are a majority of Hindī manuscripts and among them also the number of Rāsas are more. The Bhandār possesses manuscripts of the 14th century. The earliest written manuscript is SARWĀRTH SIDHI of Pūjyapādā copied in Saṃvat 1370 (1327 A.D.). It was written in Delhi which was called Yoginīpur at

that time. The main subjects on which the manuscripts are available on Jaina Sīdhānt, Purāna and Rāsas. Some of the rare manuscripts are as follows:—

1. Cārudatta Prabandha :—of Kalyāna Kīrti composed in Saṃvat 1692 (1635 A.D.).
2. Mahāpurāna Kī Caupai :—by Gangādāsa. He was the son of Parwata Dharmārthī, who was himself a Hindī scholar.
3. Lonka Mata Nirākarana Rāsa :—by Sumati Kīrti. It is a work in Hindī which contradicts the Lonkāmata.
4. Aklanka Yati Rāsa :—by Jai Kīrti composed in Saṃvat 1667 (1610 A.D). It describes the life and achievements of Aklank, a famous Jaina scholar and Ācārya of 6th century.
5. Sudarśana Sethanī Caupai :—by Lāl Kavi. It was composed in Saṃvat 1636 (1579 A.D).
6. Jinadatta Rāsa :—by Ratan Bhuṣana in Hindī.
7. Gomāṭta Swāmī Caupai :—by Muni Jasakīrti composed in Saṃvat 1619 (1562 A.D).
8. Vasudeva Prabandha :—by Jayakīrti, the manuscript is of Saṃvat 1735 (1678 A.D).
9. Jivandhar Carita :—by Daulat Rām Kasliwal composed in the year 1805 (1748 A.D). The manuscript is original copy written by the author himself.
10. Ajitnātha Rāsa :—by Brahma Jinadāsa. It is a work of 15th century and written in praise of Ajitanātha.
11. Balabhadra Rāsa :—By Brahma Yaśodhar composed in Saṃvat 1585 (1528 A D) in Skandhanagar.
12. Sravakācāra :—by Dharma Vinod. It is a work of 15th century (1457 A.D). It deals with duties of householders.
13. Anṛbikā Rāsa :—by Brahma Jinadāsa. It is a Hindī work
14. Punyāśrava Kathā Koṣa :—by Rāma Candra copied in 1533 A.D.

15. Sabda Bheda Prakāśa :—by Maheśwara Kavi in 1500 A.D.

16. Dharma Parikṣa Rāsa' :—by Sumati Kirti copied in 1591 A.D.

(82) GRANTHA BHANDĀR OF KHANDELWĀLA JAINA TEMPLE,

The Khandelwāla Jaina temple is situated in Mandhi kī Nāla, Udaipur. It preserves a small collection of manuscripts numbering about 185. Most of the manuscripts are in Hindī written by Jaina authors. The earliest manuscript is BHUPĀLA STAVANA copied in Saṁvat 1363 (1306 A. D) and latest one is DASLAKŚANA PŪJĀ by Rāwat copied in Saṁvat 1974 (1917 A.D). The main subjects on which the manuscripts are available are Rāsa, Pūjā and Stotra. Some of the important manuscripts are as follows :—

1. Gaja Singh Caupai :—of Rāja Sunder. It is a work of 1497 A.D,
2. Rāma Rāsa :—by Mādhava Dāsa. It is a short story on the life of Rāma.
3. Campāwati Śila Kalyānaka :—by Muni Rāja Cand. It is a work of 1627 A.D.
4. Simandhara Swāmi Stavan :—written by Kamal Vijay in Saṁvat 1682 (1625 A.D).

(83) GAUDI JI KĀ UPĀSRAYA-UDAIPUR

The total number of the manuscripts is 625. The manuscripts are placed in bundles. The manuscripts are on the subjects such as Āgama, Āyurveda & Jyotiṣa etc. The Grantha Bhandār is an ordinary one.

(84) GRANTHA BHANDĀR-DŪNGARPUR

Dūngarpur remained the literary centre from the 15th century when Bhattāraka Sakalkīrti established the Bhattāraka Gādi here. As the Bhattāraka was a versatile scholar, there stayed several scholars with him. A great ceremony was taken in Saṁvat 1482 (1425 A.D), Brahma Samal pupil of Sakal Kīrti described the same in the Sakal Kīrti Rāsa as follows:—

चऊदय व्यामीय संवति कुलदीपक नरपान सघषति ।

डुंगरपुर दीक्षा महोद्धव तीर्णि कीया ए ॥३॥

श्री सकलकीरति सह गुरि मुकरि दीधी दीक्षा आणंदभरि ।

जय जयकार समलि सधराचरुए गणधर ॥४॥

After Bhaṭṭāraka Sakalkīrti there were several Bhaṭṭārakas who had been there and composed several works in Saṁskṛit and Hindī. Amongst such Bhaṭṭārakas, Bhuvan Kīrti, Gyān Bhūsana, Vijaya Kīrti, Śubhacandra, Brahma Jinadāsa are some of them. There is still a Bhaṭṭāraka seat and good collection of the manuscripts the total number of which is 553. Dūngarapur was a State and now it is a district Head quarter of Dūngarapur District of Rājasthān.

There are several manuscripts written in Dūngarapur and preserved in various Grantha Bhandārs. Jinadatta Kathā was copied in Saṁvat 1616 (1559 A.D) and was placed in the Grantha Bhandār of Āgarwal Jaina temple Udaipur. Sajjana Citta Ballabha was copied in Saṁvat 1696 (1639 A.D) at Dūngarapur and was presented to Brahma Akhaya Rāja. Caubisa-Ṭhāna-Carcā was written in Ādinātha temple in Saṁvat 1731 (1674 A.D) and placed in Udaipur Bhandār.

The collection of the various manuscripts is very notable and some of them are as follows :—

1. Rām Rāsa by Brhma Jinadāsa. The manuscript was written in Saṁvat 1748 (1691 A. D) in Dewal Village. This is one of the famous work in Hindī of the poet.
2. Mithyātva Khandan by Bakhat Rām.
3. Sukauśal Rāsa by Venī Dāsa. The manuscript was copied in Saṁvat 1714 (1657 A D)
4. Sukauśal Swāmi Rāsa by Brahma Jinadāsa in Hindī.
5. Upadeśa Bāvanī by Kiśan Dāsa composed in 1707 A. D. Bāvanī is a good work of Hindī literature.
6. Saraswatī Pūjā by Brahma Jinadāsa in Saṁskṛit.
7. Sammeda Śikhar Pūjā by Rām Pāl composed in the year 1829 A.D. in Hindī. The manuscript is original one.

8. Śīṇika Carita by Ḍuṅgā vaid composed in the year 1642 A. D. in Hindī.
9. Rāmāyana Chappaya by Jayasāgar.
10. Muni Mālikā by Cārīta Singh composed in the year 1575 A.D. in Hindī.
11. Saṁbodha Pancāśikā by Raidhū. The manuscript was written in Saṁvat 1597 (1540 A.D.)

Apart from the above manuscripts there are following illustrated manuscripts.

1. Candana Malayagiri Caupai by Bhadrāsena. The manuscript was copied in the year 1733 A.D. and it has 25 illustrations.
2. Āditya Vāra Kathā by Gangādāsa. The work was composed in Saka Saṁvat 1615 (1758 A.D.). It contains 5 pictures.
3. Pictures on Rāga and Rāginīs. Their number is 30.

(85) COLLECTION OF YATI BĀLA CANDRA VAIDYA-CITTOR

There is a good number of the manuscripts in Śrī Bala Candra Jaina Vaidya's collection. The total number of manuscripts is about 1000. Manuscripts on the subject like Mantra-Śāstra, Stotras, Medicine, Jyotisa, Āgama and religion are in great number. The Grantha Bhandār was founded in Saṁvat 1941 by Pandit Vinaya Candjī. There is a praśasti which reads as under:—

श्री सद्गुरुभ्योनमः उपाध्याय जी महाराज श्री १००८ श्री शिवचन्द जी तत् शिष्य १००८
ज्ञानविशालजी तत् शिष्य अमोलखचन्द जी तत् शिष्य १० विनयचन्द जी महा मध्ये सवत् १९४१ मे
स्थापित हस्तलिखित ग्रन्थो की-सूची ।

(86) Bhaṭṭāra Yaśahkīrti Jain Saraswati Bhawan Rīsabhadeva

Rīsabhadeva is a famous Jain Tīrtha of Mewar. It is on the National Highway going from Udaipur to Ahmedabad. There are several inscriptions which tell the story of its development from time to time. According to one inscription of

Samvat 1431 (1374 A.D.) Hardān son of Setha Bijā got repaired the temple on the inspiration of teachings of Bhattarak Dharmakīrti.

There is one Śāstra Bhandār in the Saraswatī Bhawan of Bhatṭarak Yaṣah Kīrti in which a good collection of the manuscripts is available. One rough catalogue also has been prepared in which names of the manuscript and authors etc. are given. But the catalogue is not exhaustive. There are about 1070 manuscripts including Gutakās. The earliest manuscript is Sangrahanī Sūtra Balāvabodha written in Samvat 1416 (1359 A.D.) There is a good number of manuscripts written in the 15th and 16th century. Works written in Rājasthānī, Mewārī and Hindī are in abundance. Following works are important.

1. Mahāvīr Carita or Mahāvīra Rāsa composed by Padmā at Sāgwarā in Samvat 1609 (1552 A.D.). Padmā was pupil of Bhatṭarak Subha Candra.
2. Narasinghapurā Jāti Rāsa. This is a historical work describing the Narsinghapurā Jāti and its growth and development.
3. Sānti Nāth Purān. This is a work of Bhatṭarak Ratna Candra who wrote this in the year 1783 (1726 A.D.). The manuscript is original one written by the author himself.
4. Śrenik Caritra:—Composed by Daulat Rām Kāšliwal, a Rājasthānī scholar of 18th century. It was completed in the year 1725 A.D. there is also one manuscript of Śripāl Carita written by the same author.
5. Pradyumna Rāsa:—a Hindī work of Brahmā Guna Rāja composed in 1549 A.D.
6. Karmavipāk Rāsa:—composed by Manaranga in Samvat 1728.
7. Laghu Tatwārtha Sūtra:—This is a short form of famous Tatwārtha Sūtra of umāswāmī.
8. Lavakuśa Ākhyāna:—This is a work of Bhatṭarak Mahācandra in 17th century.

1. सवत् सोलनवोत्तरे मंगसिर पचमी रविवार ।

रास कियो मै निरमलो, सुमवे सागवाडा नगर मझार ॥२०॥

Some of the old manuscripts of the several works are as follows :—

S. No.	Name of the manuscripts	Author's Name	Bhāṣāyear of writing
1.	Mahābhiseka Vīdhi	Narendrasena	Sam̐skrit 1399 A.D.
2.	Bhāva Sangraha	Devasen	Prākṛit 1458 A.D. at Nainavā
3.	Dharmāmrita Panjikā	Āsādhār	Sam̐skrit 1484 A.D. at Dūngarpur
4.	Śānti Nātha Caritra	Sakalkīrti	Sam̐skrit 1494 A.D.
5.	Nemināth Pūjā	Vidyā Bhūṣana	Hindī 1557 A.D.
6.	Dharmaśarmabhyudaya	Harī Candra	Sam̐skrit 1576 A.D.
7.	Upadeśa Ratnamālā	Sakal Bhusana	Sam̐skrit 1570 A.D.

This is an original copy written by the author himself.

- | | | | |
|-----|--|--------------|---------------------|
| 8. | Chanda Kośa | | Prakrit 1592 A.D. |
| 9. | Tatwārtha Ratna Prabhākar | Prabhācandra | Sam̐skrit 1649 A.D. |
| 10. | Pattāvalī of Ksthā Sagha in Sam̐skrit. | | |

(87) KHARTARA GACHĪYA ŚĀSTRA BHANḌĀR-KOTĀ¹

The Grantha Bhandār belongs to Khartara Gaccha branch. There is a rich collection of the manuscripts. The total number of the manuscripts is 1177. Most of the manuscripts are of the 15th, 16th and the 17th centuries. Manuscripts on the subjects like Āgama, Siddhānt, Purāna and Rāsas are in the majority. The earliest manuscript is Rāma Lakṣmana Rāsa written in Sam̐vat 1415 (1358 A.D.). The work deals with the life of Rāma and Lakṣmana according to the Jaina mythology. It is in Hindī. There is a copy of Viśāl Deva Cauhāna Rāsa in Hindī. Though the manuscript is incomplete it is a copy of the 14th century. Among the other manuscripts following are more important —

ŚRĪPĀLA RĀSA of Yaśovijay of Sam̐vat 1445 (1388 A.D.)

NANDA RĀJA CAUPAI of Muni Kusal Sing of Sam̐vat 1436 (1379 A.D.)

HAMMĪRA MAHĀKĀVYA of Naya Candra in Saṁskrit of Saṁvat 1486 (1429 A.D.)

There is a manuscript of KALPA SŪTRA written in golden ink in Saṁvat 1530 (1473 A.D.). The Grantha Bhandār is systematically arranged and manuscripts are placed in serial number.

(88) VĪRA PUTRA ĀNANDA SĀGAR GYĀNA BHANDĀR-KOTĀ'

The collection of the manuscripts is private one and belongs to Ānanda Sāgar in Mahārāja. It was established in the 19th century. The total number of the manuscripts is 415. Most of the manuscripts were copied from the 17th to the 19th century. The earliest manuscript in the Bhandār is Sandeh Dohāvalī Vratti of Prabodha Candra copied in Saṁvat 1448 (1391 A.D.).

(89) GRANTHA BHANDĀR OF JAINA TEMPLE BORSALI-KOTAH

The Grantha Bhandar of Digambar Jaina temple Borsali is also one of the main Bhandārs of the city. There is a good collection of the manuscripts which are 735 in number. From the Bhandār, it appears that it was a centre of literary activity specially in 18th century. There are several manuscripts which were copied here such as Mahīpāla Caritra in Saṁvat 1856 (1799 A.D.). PARVA RATNĀVALI (1794 A.D.) Samādhi Tantra Bhāsa by Parvata Dhārmārthī (1766 A.D.) GYĀN DARPAṆA of Deep Candra (1778 A.D.). All these manuscripts are preserved in this Bhandār.

The earliest manuscript is Gyānārṇava of Śubha Candra in Saṁskrit. It was copied in Saṁvat 1548 (1491 A.D.) and the latest manuscript is Jina Datta Kathā of Saṁvat 1992 (1935 A.D.). The manuscripts deal with all the interesting subjects. Some of the important manuscripts are as follows :—

- (a) Palya Vīdhāna Rāsa :—of Śubha Candra in Hindi, This is a small work which deals with Palya Vrata. The manuscript was copied in Saṁvat 1690 (1633 A.D.).
- (b) Candra Prabha Swāmi Vivāhlo.—written by Bhaṭṭāraka Narendra Kīrti in Saṁvat 1702 (1545 A.D.). The work is in Hindi and describes the marriage of Candra Prabha.
- (c) Cetāvanī :—a work which instructs every one to be careful in worldly life. It is in Hindi poem.

- (d) Ravivrata Kathā :—of Muni Sakal Kīrti in Hindi.

Among the rare manuscripts are works of Vegarāja which have been collected in a Gutakā. The poet was of 18th century and he finished his work Bārahakhadī in Saṁvat 1798 i.e. 1741 A.D. Other important works are NEMI VIVĀHA PACCĪSĪ by Vegarāja and Kumuda Candra's PARDĀRO PARŚILA RĀSA. All the works are in Hindi.

GRANTHA BHANDĀRS OF BÜNDI

There are five Grantha Bhandārs in Būndī city, The names of which are as follows:—

- (1) Grantha Bhandār of Jaina Temple Pārswanātha.
- (2) Grantha Bhandār of Jaina Temple Ādinātha.
- (3) Grantha Bhandār of Jaina Temple Abhinandana Swāmī.
- (4) Grantha Bhandār of Jaina Temple Mahāvīra.
- (5) Grantha Bhandār of Jaina Temple Neminātha (Nāgadī)

(90) GRANTHA BHANDĀR OF PARSWANĀTHA TEMPLE

The Grantha Bhandār of Pārswanātha temple contains 334 manuscripts. All the manuscripts are on the subjects like Pūjā. Kathā, Purāna and Stotra etc. Most of the works are in Saṁskṛit. There is a copy of Rāma Candra Rāsa written by Brahma Jinadasa in Sāmvat 1518 (1461 A.D.)¹ The poet has given the time of its completion in this work. This is in Hindi. It describes the life of Rāma Candra. The other rare manuscript is a commentary of BHAKTĀMARA STOTRA of Hem Rāja in Hindi prose. This has been discovered first time in this Bhandār.

(91) GRANTHA BHANDĀR OF JAINA TEMPLE ĀDINĀTHA

In the Grantha Bhandār of Ādinātha temple, there is a collection of 168 manuscripts. The earliest manuscript in the Bhandār is Jyotisa Ratnamālā with commentary written by Paṇḍit Vaiza in Saṁvat 1516 (1459 A.D.). The other old manuscripts are Sāgāra Dharmāmṛita by Aśādhara copied in 1500 A.D, Trilokasāra (1461 A.D.) by Acārya Nemi Candra and Upadeśamālā of Dharma Dāsa (1540 A.D.).

1. सवन् पन्द्रह्यठारोत्तरा मगंसिर मास विसाल ।
शुक्लपक्ष चउदिस दिने रास कियो गुणमाल ॥

(92) GRANTHA BHANDĀR OF JAIN TEMPLE ABHINANDANA SWĀMĪ

The Śāstra Bhandār of Abhinandana temple contains 368 manuscripts. Previously this temple was the seat of the Bhaṭṭārakas and there was a big collection of the manuscripts but most of the manuscripts were sold by the pupils of the Bhaṭṭārakas and several of them destroyed automatically. But still there is a good collection of old manuscripts. Karakaṇḍu Carīyu, an Apabhraṃśa Kāvya written by some unknown author, is a rare work which has been discovered recently. The work describes the life of Karkaṇḍu, a king according to Jaina mythology. The manuscript is incomplete and in bad condition.

(93) GRANTHA BHANDĀR OF MAHĀVĪRA TEMPLE

This temple remained the seat of scholars as the manuscripts preserved in the Grantha Bhandār are on the subjects like Siddhānt, Purāṇa. Pūjā and Stotra etc. Most of the manuscripts are new. The total number of the manuscripts is 172. The manuscripts are in Hindī written in 18th and 19th centuries.

(94) GRANTHA BHANDĀR OF JAINA TEMPLE NEMINĀTHA

This last Grantha Bhandār exists in the temple of Neminātha. This Bhandār was also important in the past. At present there are 223 manuscripts which are complete and in good condition. But manuscripts of the same number had been made incomplete. There is a manuscript copy of MĀDHAVĀNAL PRABANDHA written by Gokul son of Narsā in Saṃvat 1594 (1537 A.D). This is a very correct copy of the book which was copied in Saṃvat 1655 (1598 A.D). The manuscript of SĪNHĀSANA BATTĪSĪ is of 1654 (1597 A.D). There is a Guṭakā copied in Saṃvat 1641 (1584 A.D) which contains several small works of VŪCARĀJA a famous Hindī poet of 16th century.

Thus in the Śāstra Bhandārs of Bundī city there are more than 1200 manuscripts which shows that Bundī was once a centre of literary activities. The old name by which it had been mentioned in the Saṃskṛit and Hindī works is VRINDĀVATĪ.

(95) JAINA SARASWATĪ BHAWAN, JHĀLARĀPĀṬAN

The Grantha Bhandār is called by the name of Aṭlaka Pannā Lāl Digambara Jaina Saraswatī Bhawan, Jhālarāpāṭan. The Bhandār was established by late Śrī Pannā Lāl recently. Before this, there was no Bhandār. Pannā Lāl himself collected

all these manuscripts from all over Rājasthān Bhandārs. There is a good collection of the manuscripts numbering 1436.

The manuscripts are mainly in three languages i e. Samskrit, Prākṛit and Hindī. The main subjects on which the manuscripts are there in the collection are Siddhānt, Ādhyātma Purāna, Kāvya, Kathā, Nyāya and Stotra. The earliest manuscript in the Bhandār is BHĀVA SANGRAH by Deva Sena copied in Saṁvat 1488 i.e. 1431 A.D., and the latest manuscript is RĀJAMATI VIRAHA in Hindī copied in Saṁvat 1970 (1913 A.D.).

The Śāstra Bhandār is systematically arranged and manuscripts are placed in serial number and also subject-wise. Apart from these manuscripts, there is a good library of printed books also in which more than one thousand books are in the collection and which are issued to the readers for reading purposes.

N A I Ṇ A V. Ā

Nainavā is an old town in Bundī District and at present it is a sub-divisional Head quarter. It is 32 miles from Bundi and connected with a road. The town remained a literary centre from very beginning. The earliest manuscript written in this town is PRADYUMNA CARITRA¹. It was copied in the year 1461 A. D. when Allauddin Khilji was the emperor of Delhi. At present there are three small Grantha Bhandārs which contain only 221 manuscripts. But from the manuscripts it appears that in the past i. e. from 15th to 19th century the town remained a great literary centre.

Keśava Singha who was a Hindī poet of 18th century and wrote more than 10 works, composed his one work BHADRA BĀHU CARITA in the year 1716 A.D. at Nainava. It was described by the name of LOCANAPURA by him in his work in the following way :—

लोचनपुर शुभ ग्राम में, सिधराज जिनधाम ।
बुद्धि प्रमाण लिख्यो मुझे, जपिये श्रीजिननाम ॥१॥
माइ करो मुक्ति उपरै, दीप हरो भगवान ।
सगन नगण आदिक सहु, ध्याऊँ श्री जिनवाणि ॥२॥

1 Catalogue published in the year 1943.

2. Prasasti Sangraha Āmer Śāstra Bhandār Jaipur P. 138.

Several manuscripts which were copied here are preserved in the Grantha Bhandārs of Būndī, Kotā, Dabalanā, Indergarh, Āmer, Jaipur, Bharatpur, Kāmā etc. Such as the manuscript of NĀYA KUMĀRU CARIYA of Puṣpadanta was copied in the year 1471 A.D. is preserved in the Grantha Bhandār of Badhicand Temple, Jaipur. The manuscript of SIDHA CAKRA KATHĀ copied in the year 1458 A.D. is also in the same Grantha Bhandār.

Some of the manuscripts which were copied here in the 18th and 19th century are as follows:—

S. No.	Name of the manuscript	Author's name	Date of Writing
1.	Samādhi Tāntra Bhāṣa	Parwata Dharmārthī	1719 A.D.
2.	Kriyā Kośa Bhāṣa	Kiṣana Singh	1757 A.D.
3.	Pārśwa Purāna	Bhūddhardāsa	1809 A.D.
4.	Purūsartha Sidhyupāya Bhāṣa	Ṭodarmal	1807 A.D.
5.	Samayasāra Nāṭak	Banārsīdāsa	1841 A.D.
6.	Pūjā Sangraha	—	1791 A.D.
7.	Dāna Kathā	Bhārāmalla	1880 A.D.
8.	Pāndava Purāna	Bulākidāsa	1784 A.D.
9.	Tattwārtha Sūtra Tīkā		1831 A.D.

All these manuscripts are preserved in the Grantha Bhandārs of Nainavā. A short description of these Grantha Bhandārs is as follows :—

(96) GRANTHA BHANDĀR OF BAGHERAWĀLA JAINA TEMPLE

The Grantha Bhandār situated in the Bhagherawāla Jaina temple is an old Bhandār. There is a collection of 104 manuscripts written in Saṃskṛit and Hindī.

The main subjects on which they are written are Siddhānt, Purāna, Carita and Pūjā. All the manuscripts are common generally available in the Jaina Bhandārs. But there is one Guṭakā¹ in which the works of Hindī poets of the 15th, and 16th

1. पौषी की टीको लिख्यते वैशाख दुतीक सुदि १५ सवत् १६४४ गढ रणथम्भौर मध्ये ।

centuries are written. The Gutakā was written in the year 1587 A.D. at Ranthambhore Fort. - Some of the important works collected in the Gutakā are as follows :—

- (1) Sārśikhmani Rāsa by Bhattāraka Sakalkīrti 15th century
- (2) Neminātha Gīta by Brahma Yaśodhara 16th century.
- (3) Pancendriya Gīta by Jina Sena 16th century.
- (4) Neminātha Rajmati Veli by Singha dāsa 16th century.
- (5) Vairāgya Gīta by Brahma Yaśodhara 16th century.

There are 96 small works collected in the above Gutakā.

(97) GRANTHA BHANDĀR OF TERĀPANTHĪ JAINA TEMPLE

There are 80 manuscripts in the Grantha Bhandār of this temple. Most of these manuscripts are written in Sanskrit and Hindī and on the subjects like Purāna, Carita and Pūjā. The manuscript of Sammedā Śihar Pūjā composed by Lāl Cand pupil of Bhattāraka Jagat Kīrti at Rewārī in the year 1787 A.D. is an important one. The poet gives his description in the following way.—

देवेन्द्रकीर्ति तत्पद बखान, शील शिरोमणि क्रियावान् ।
 तिनके पद परम गुणवान्, जगतकीर्ति भट्टारक आन ।
 शिष्य लालचन्द सुधी, भापा रची बनाय ।
 एक चित्त सुनै, पढ़ै, मन्त्र शिव कु जाय ॥३५॥
 सबत् अठारासे भयो व्यालिस उपर जान,
 पाच फाल्गुन शुक्ल कुं, पूरण ग्रन्थ बखान ॥३६॥
 रेवाडी शहर मनोग्य, वसे श्रावक मन्त्र सब,
 आदित्य ऐश्वर्य योग, तैतीस पहर पूरण भयो ॥३७॥

Apart from these manuscripts there are three Yantras written on cloth in the 16th and 17th century. RIṢI MANDALA YANTRA is the earliest one. It was written in the year 1528 A.D. The size of the Yantra is 22" × 23". The Praśasti given on the Yantra is as follow:—

श्री श्री श्री शुभचन्द्रसूरिभ्योनमः । अथ सवत्सरेस्मिन् श्रीनृपविक्रमादित्यगताब्द सवत् १५८५
 वर्षे कार्तिक वदी ३ शुभदिने श्री रिषिमण्डलयन्त्र ब्रह्म अज्जयोग्यं प० अहदासेन शिष्य पं० गजमल्लेन
 लिखित । शुभ भवतु ।

BRIHAḌ SIDHA CAKRA YANTRA was written in the year 1557 A.D. by Brahma Lāhada pupil of Mandalacarya Dharma Kīrti.¹ The size of the cloth is $22\frac{1}{2}'' \times 22\frac{1}{2}''$. The third Yantra is of Dharma Cakra written in the year 1617 A.D. at Nāgaur². The size of the Yantra is $25'' \times 25''$.

(98) GRANTHA BHANDĀR OF AGARWAL JAIN TEMPLE-NAINAVA

There is a small collection of 37 manuscripts only. Most of them are recently written and placed in the Grantha Bhandār.

(99) GRANTHA BHANDĀR DABĀLĀNĀ

Dabalānā is a village which is 10 miles from the west side of Būndī. The Grantha Bhandār is in the Jain temple. There is a collection of 423 manuscripts in the Grantha Bhandār. From the manuscripts it appears that they were in the possession of some Jain Sādhu and after his death, they were brought here. The collection is very good from the point of Hindī works. The earliest manuscript is ṢADĀVAŚVAKA BĀLĀVABODHA by Hema Hansa Gani. It was copied in the year 1464 A.D. at Ujjain.³ The main subjects on which the manuscripts are available in the Grantha Bhandār are Kāvya, Carita, Kathā. Rāsa, Vyākaraṇa, Āyurveda, Jyotiśa and Stotra. Manuscripts copied in various places such as Būndī, Nainavā, Gothāda, Indergarh, Jaipur, Jodhpur, Sāgwara and Sīsavālī are in good number. Some of the important manuscripts which have been discovered in the Grantha Bhandār are as under:—

- (1) Ādinātha Stavan :—by Mehau composed in the year 1442 A.D. It is in Hindī written in the praise of Ādinātha of Ranakpur Jain temple.

1. सवत् १६१४ वर्षे फाल्गुन मुदि ३ गुरुवासरे आश्विन नक्षत्रे श्रीमूलसधे नद्याम्नाये बलात्कारगणे सरस्वतीगच्छे श्री कुदकुदाचार्यन्वये मडलाचार्य श्री ३ धर्मकीर्तिस्तच्छिष्य ब्रह्म श्री लाहड नित्यं प्रणमति वा तेनेद वृहत् सिद्धचक्रयत्र लिखित ।
2. सवत् १६७४ वर्षे वैशाखमुदि १५ दिने श्री नागपुर मध्ये लिखापित धर्मचक्रयन्त्र ।
3. सवत् १५२१ वर्षे श्रावण वदि ११ रविवासरे मालवमडले उज्जयिन्या.....लिखित ।

- (2) Itihāsa Sāra Samuccaya :—written by Lālā Dāsa⁴ in the year 1586 A. D. It describes the short story of Mahābhārat in Hindī poem.
- (3) Sinhāsana Battīsi :—by Sādhu Gayāna Candra. It is in Sanskrit prose. The date of the work is not given but he quotes his teacher's name as Jinodaya Sūri :—
- (4) Bhaktamār Stotra Bhasā :—It is a Hindī prose translation made by some scholar. The date of the translation is also not given in the work. But the manuscript was copied in the year 1610 A.D., so it is definite that the translation was made prior to this date. The last portion of the translation is as follows:—

अथवा अहंकारि करी तुग उच्चैरतर जन प्रीतइ⁵ अथवा
तेह पुरुष अनइ⁶ मानतुग श्रीमक्तामरस्तवकर्त्ता श्रीमानतुगाचार्य
प्रतिइ अवशा मणीइ तेह पुरुष तणो परवश हू ती । तद्गतचित्त-
लक्ष्मी अजस्र निरतर समुपेत्ति आवइ⁷ । इति श्रीमक्तामरस्तोत्रं
बालावबोध समाप्त । सवत् १६६७ वर्षे ।

- (5) Rāma Yaśa :—by Kesa Rāja. It describes the life of Rāma and Sītā according to Jaina Purānas. The work was composed in the year 1623 A D.¹ when the great poet Tulasidās died.

1. सवत् सौरासै तेतारा, राज अकवर माहि भुवारा ।

भई कृष्ण पद्धि अतिसै बात, सातै बुद्धवार सुभ जात ॥

× × × × ×

लालदास कहै करजौरि, मुति कति गुनी देहु जिमि खोरि ।

अस्थल नगर आगरो गाव, ऊधोदास पिता को नाव ।

जाति बांनियो लालादास, भापा करि बरन्यो इतिहास ॥

2. सवत् सोलह आसीयरे, आछउ आमो मास ।

तिथि तेरसि अतरपुर माहि, आणी अति उल्लास ॥

(100) GRANTHA BHANDĀR OF JAINA TEMPLE PĀRSWANĀEHA-INDERGARH

Indergarh is an old city of former Koṭā state. It is on the main broad guage line of Western Railway from Koṭā to Sawai Mādhopur. Previously it was a big Ṭhikāna of Kota state. but now it is only a sub-tehsil.

The Grantha Bhandār is situated in the Jaina temple Pārswanātha. There are 289 manuscripts in the Grantha Bhandār. The manuscripts collected in the Grantha Bhandār are mainly on religious subjects like Siddhānt, Stotra, Ācār Śāstra. Several manuscripts were copied in Indergarh itself which shows that previously there was arrangement for copying out the manuscripts. The collection is an ordinary one.

CHAPTER IV
SUBJECTS DEALT WITH

There is scarcely any province of Indian literature to which the Jainas have not contributed. Besides the religious they have developed a voluminous narrative literature. They have written epics, novels, dramas, bhajans and stories. Generally they have written in the simple language of the people, but they have indulged in highly elaborate style also. We find highly ornate court poetry. They have also produced important works of scholarship.

Almost the whole of the Āgama literature written in Prākṛit is available in these Bhandārs. Works on the principles of Jainism are numerous and are found in number of Grantha Bhandārs. The Jaina Ācāryas and scholars created a pretty large literature on duties of householders and those of homeless ascetics. This is also called Ācāra Śāstra. Then there are hundreds of works written on the lives of Tirthankaras and other great personalities of Jaina Mythology. They are called Purāṇas and Caritas. The number of stories illustrating Jaina proverbs is also quite large and some of them are excellent. There are works collectively called Kathā Koṣas TREASURY OF STORIES written by the various authors.

Manuscripts on logic and philosophy are also in a large number. The Jaina Ācārya's contribution in this respect is tremendous. The works of Ācārya Samantabhadra, Vidyānandī, Aklanka, Haribhadra Sūri and Hemcandra etc. were very popular and their works have been collected in several Grantha Bhandārs. Manuscripts in these Bhandārs are not limited to only Jaina logic and philosophy but works like Vedāntasār of Sadānand Muktāvalī of Viṣṇanātha and Tarkasangraha of Annam Bhatta are also preserved. There are numerous manuscripts on Yoga and Adhyātma. The Pūjā literature has been popular from about the 10th century, so the scholars took much interest in creating such literature. And hundreds of manuscripts on Pūjā were written and preserved in Jaina Grantha Bhandārs. There is not a single Bhandār where this kind of literature is not available.

Apart from these religious as well as secular subjects, there is also a good number of manuscripts which deal with the general subjects. There are hundreds of manuscripts written on astronomy, astrology, metrology, and medicines. On these subjects there are works written both by Jaina and non-Jaina authors. Works relating to grammar are also many. Manuscripts on the interesting subjects like Art and Architecture, Dances and Dramas are also in good number.

ĀGAMA & SIDDHĀNTA LITERATURE

The collective term given by the Jainas to their sacred books is Āgama or Siddhānt. The two important sects hold different opinions about this literature.

But they are unanimous in calling them the Āṅgas i.e. limbs (of the body of religion). The number of these Āṅgas is twelve.

According to the Digambara Jainas whole of the Dwādaśāṅga Śrūta is not available and the 12th Anga Dīṭhivāya only is preserved in parts. But according to the Śwetāmbar Jainas all the twelve Āṅgas except the 12th Anga are available.

All the Āgamas are written in Prākṛit which is known as Ārsa Bhāsā i.e. the language of the Ṛsis or Ardha Māgadhī i. e. half Māgadhī, the language in which Lord Mahāvīra himself preached his principles. It is true that the Āgamas which we have today are not exactly the same which were composed several centuries ago, as they have undergone some changes. But such as are available at present confirm to their critical additions prepared under the supervision of Devardhigaṇi Kśamā Śramana a Śwetāmbar Ācārya of the century.

THE ANGAS

The Angas are the oldest parts of the canon. They have older traditions quite intact, without a change. Jacobi puts forth the evidence of language and the metres which according to him are archaic. He remarks "I am of the opinion that the first book of ĀCĀRĀṆGA SŪTRA and that of the SŪTRA KṚATĀṆGA may be reckoned among the most ancient parts of Āgam literature. The style of both works appears to me to prove correctness of this assumption¹."

ĀCĀRĀṆGA SŪTRA² is the first Anga which describes the way of life of of a monk. It is divided in two sections. The first section is earlier than the second. It is written both in prose and verse.

The second Anga is the SŪYAGADĀṆGA (Sūtra Kratāṅga) and treats of the precious life of the monks and is mainly devoted to the refutation of heretical opinions.

In the third Anga, the Thānaṅga (Sthānaṅga) various themes of religion are dealt with in numerical order. These enumerations sometimes contain parables in a nut shell.

The fourth Anga, the Samvāyaṅga is in a way continuation of the third, the subject matter of the first two third of the work being arranged in numerical

1. S. B. E. Vol 12 inter. P. XII Winternitz Op Cit pp, 435-41)

2. Jaina Grantha Bhandār, Jaisalmer.

groups, just like the Thānaṅga except that in this case the numbers do not stop at 10 but go a long way beyond 100 as far as a million.

The fifth Aṅga called Bhagwatī Vyāha Pannatti (Vyākhyā Pragnapti) explains the dogmatics of Jainism in the form of questions and answers and also in the form of dialogues. This work presents a detailed picture about Lord Mahāvīra, his relationship to his disciples and contemporaries.

Nayadhammakahā (Jnātādharma Kathā) is the 6th Aṅga. It is divided in two parts. The first book consists of 21 chapters. The main subjects dealt with in this book are religious tales to give examples.

The seventh Aṅga is the Uvāsagadasāo (Upāsakadeśāh). It describes legends which are told of ten house holders who were related to highly respectable families and who became lay adherants.

The eighth Aṅga Amtagadadasāo (Antakṛddasāh) describes stories of pious ascetics.

Amuttarovavāiyadasāo (Anuttaraupapātikadaśāh) is the ninth Aṅga and narrates in thirty three lessons or Adhyayans the lives of monks of an equal number of persons.

The tenth Aṅga, the Paṇhāvāgaranaīm (Prašna Vyākaraṇa) means questions and explanations. In this Aṅga principles of Jainism are explained.

The eleventh Aṅga Vivāgasuyam (Vipāk Śrutam) i. e. the texts of the ripening contains legends on the retribution for evil deeds.

The last of all is the 12th Aṅga, the Dīṭhivāya (Drstivāda) means the doctrines of various views. According to the Svetāmbaras this Aṅga has gone astray.

THE UPĀNGAS (UPĀṆGAS)

The Upāṅgas consisting of a group of 12 texts have mutual relation with Aṅgas. But according to Dr. Winternitz, though they are termed as Angas and Upāṅgas yet they fail to reveal any mutual relation between them and collection is newly external. Three Upāṅgas like JAMBUDDĪVAPANNATTI, CANDAPANNTTI, SŪRAPANNATTI, (Jambudvipa-Prajnapti, Candraprajnapti, & Surya-Prajnapti) deal with astronomical views of Jainas. The dates of these Upāṅgas are not traceable

from any of the source, as they do not provide a clue to the dating of these texts. But we may not be wrong in ascribing to the Upāṅgas a period later than the Ched Sūtras.¹

The subject matter of the twelve Upāṅgas is purely dogmatic and mythological. The first Upāṅga is the Uvavāiya (Aupapātika) which contains two parts. The first part describes the sermons of Mahāvīra, which deal with the results of good and evil deeds in four forms of existence as inhabitants of hell, animals, human beings, and Gods. The second part describes journeys performed by Indrabhūti Gautama for learning the sermons of Mahāvīra regarding various rebirths. The second Upāṅga, the Rāja Pasaṇajja (Rāja Praśnīya) deals with various matters such as pilgrimage of the God Sūriyābha to Mahāvīra and dialogues between King Paesi and the monk Kesi. The third Upāṅga is Jivābhūgama which describes the doctrine of living and lifeless things. The fourth Upāṅga PANNAVAṆĀ (Prajñāpanā) has classified the human beings under Ārya and Barbarians.

The fifth, sixth and seventh Upāṅga are Scientific works dealing with astronomy, geography cosmology and the division of time. The last five Upāṅgas comprised the five sections of one text entitled Nirayāvahī Suttam. The eighth narrates how the ten half brothers of the King of Campā namely Ajātasatru were killed by their Grand father Veśālī in the battle against him and after their death were reborn in the various hells. The ninth Upāṅga KAPPAVADAMSIAO (Kalpavatamsikāh) gives an account of the same King's sons who were converted to ascetic life and afterwards got different heavens. The tenth Upāṅga PUPPHIĀO gives an account of the Gods and Goddesses who drove earth-wards in order to pay homage to Lord Mahāvīra. In the 11th Upāṅga-Pupphiāo, ten similar stories are told. And the last 12th Upāṅga VAṆHIDASĀO deals with the conversion of the twelve princes by the saint Arthanemi.

TEN PAIṆNAS (PRAKIRṆAS)

The group of ten texts called Painnas are stray or scattered principles. They deal with topics like proper and improper forms of death, essential duties of a monk, confession and remuneration of faults, the offering respects to the Arhat, Siddha, Sādhu, and Dharma and details about Gods etc. The time of their composition is also not certain. Whether these were brought into present form before Upāṅgas or after Upāṅgas, is also not certain but it is said that these came into existence alongwith the Upāṅgas.

The CAUSARAṆA (Catuśarana) deals in 63 verses with the prayers by means of which one may take the four fold refuge. AURA-PACCAKKHANA (Ātūrpratyā Khyāna) means the sick one's refusal while MAHĀ PACCAKKĀNA means the great refusal, a formula of confession and renunciation. In the Bhatta-parinnā (Bhakta-Parijnā) and Samthāra there are numerous legends of grievous sinners who did not adopt vows to get rid of re-births. The Tamdula Veyaliya is the dialogue between Lord Mahāvīra and Gautam Gaṇḍhara on various topics such as physiology and anatomy, the ten ages of man etc. The Camdavijjhaya, the sixth Pannas deals with teachers and disciples mainly on discipline. The Devimdatthana gives a classification of the Kings of Gods according to their group and residence etc. Gani Vijja (Gani Vidyā) deals with astrology while VIRATTHARA (Virastava) contains an enunciation of the names of Mahāvīra.

SIX CHEYA SUTTAS (CHEDA SŪTRAS)

The Group of 6 texts going under the name of Cheya Suttas (Cheda Sūtra) also form a group in the canon. According to Dr. Winternitz, these did not perhaps form a group in the canon, until a later period, as it is not always the same texts which are placed in the group. The first two sutras i.e. Niśīha and Mahanīśīha describes rules regarding confession and penance which are emphasised as the most important steps towards liberation. They deal with the sufferings of the beings in connection with the doctrine of Karma. The third, fourth and fifth Cheda sutras are regarded as the earliest portion of the canon. These three texts are treated by tradition as one book (Śrutaskandha), the fifth Cheda Sūtra Kappa known as Kalpa Sūtra of Bhadrā Bāhu, is one of the most famous work available in the Svetāmbar Grantha Bhandārs. It is divided into three sections. Section one contains the life of the Jinas and the main portion of the work is covered by the biography of Lord Mahāvīra according to Svetāmbar Sect. The section two of Kalpa Sūtra describes the list of schools (Gaṇa) their branches (Śākhā) and the heads of schools (Gaṇadhara) and the section three contains rules for the ascetics. Kalpa Sūtra is very much popular among the Jainas and as such its manuscripts are found in most of the Bhandārs.

THE FOUR MŪLA SUTTAS (Mūla Sūtras)

Out of the four mūla sūtras, the first three Sūtras are important even from literary point of view. The first section Uttarājjhayana (Uttarādhyaṇa Sūtra) consists 36 sections which deals with various topics such as birth as human being, instruction in the religion, faith in the religion etc. The second Mūla Sūtra Āvassaya or Śadāvasyaka Sūtra describes six essential daily duties of a Jaina. The third Mūla

PURĀṆA LITERATURE

The words Purāṇa refers to stories of ancient times. The name of Purāṇa is applied to them to show that they are very old. In vedic literature the word Itihāsa and Ākhyāna have been used alongwith the word Purāṇa. According to the definition given in Hindu Purāṇas, there must be five¹ topics in every Purāṇa i.e.,

- (i) creation of universe
- (ii) its destruction
- (iii) the genealogies of Gods and Ṛṣis
- (iv) the ages of manus, and
- (v) the history of solar and lunar races.

There are 18 main Purāṇas in Saṁskṛit language. All of them were written by Non-Jaina authors. The names of these are as follows:—

- | | |
|-------------------|---------------------|
| (1) Brahmānda | (2) Matsya |
| (3) Mārkaṇḍeya | (4) Bhāgavata |
| (5) Bhavīṣya | (6) Brahma Vaiṣṇava |
| (7) Brahma | (8) Vāmana |
| (9) Varāha | (10) Viṣṇu |
| (11) Vāyu or Śiva | (12) Agni |
| (13) Nārada | (14) Padma |
| (15) Liṅga | (16) Garuda |
| (17) Kūrma | and (18) Skanda. |

Except these 18 main purāṇas there are sub-purāṇas also which have been described in Garuda Purāṇa.

The Jaina Ācāryas and scholars also showed their great interest in writing the Purāṇa literature, though the aim of writing this kind of literature was not the same as that of Vedic scholars. The aim of Jain Purāṇas is to describe the lives of 63 great personalities and as such the Purāṇas are called either after the name of particular Tīrthankara or named as Padma Purāṇa, Harivaṁśa Purāṇa, Pāṇḍava

1 सर्गश्च प्रतिसर्गश्च वशो मन्वन्तराणि च ।

वंशानुचरितश्चैव पुराणं पञ्चलक्षणम् ।

Purāṇa etc. In these Purāṇas along with the lives of Tīrthankara, the lives of other personalities such as Rāma, Kṛīṣṇa, Pāṇḍavas etc. are also given. Therefore definition of Purāṇa given by the Saṁskṛit Ācāryas does not apply to Jaina Purāṇas. The Jaina Purāṇas describe the life of a particular personality in a good and artistic manner. Some Purāṇas are written in such a fine language that instead of calling Purāṇas, they may better be called Kāvya. Purāṇas written by Jinasenācārya, Gunabhadra, Swayambhu and Puspadanta are such examples.

The Jaina Bhandārs of Rājasthān contain most of the Purāṇas written by the Jain Ācāryas. Such Purāṇas are written mainly in three languages i.e. Saṁskṛit, Apabhraṁśa and Hindī.

SAMSKRIT PURANAS

Ācārya Ravisena is belived to be the first Jaina scholar who wrote the first Jaina Purāṇa namely Padma¹ Purāṇa in Vīra Saṁvat 1204 i.e. 678 A.D. He was the pupil of Lakṣmaṇasena. The Purāṇa has several Adhikārs containing 123 Chapters in all and a total number of śloka is about 18,000. It deals with the life of Rāma who was among the 63 great personalities. In the beginning of 9th century there were two Jaina Ācāryas namely Jinasena and Gunabhadra. Ācārya Jinasena, the Guru of King Amoghavarṣa (815 to 877 A.D.) wrote first part of the Mahāpurāṇa which is called Ādipurāṇa² and deals with the life of Ādinātha, the first Tīrthankara and his son Emperor Bharata. Ācārya Gunabhadra completed the second part of the Mahāpurāṇa after the death of his teacher Jinasena. This part is called Uttarapurāṇa³. Both the parts are the biographies of 63 'Greatmen' that is to say 24 Tīrthankars, 12 Cakravartīs and 27 Heroes (9 Baladevas, 9 Vasudevas and 9 Prativasudevas).

Ācārya Jinasena II, composed Harivaṁśapurāṇa⁴ in the 8th and 9th century. This is a big work containing about 12,000 verses. In this work Life of Neminātha along with legends of Kṛīṣṇa and Balrāma are told in a Jainistic setting. As a matter of fact this is a Mahābhārat according to the Jaina faith.

1. Āmer Śāstra Bhandār kī Grantha Sūcī Jaipur p. 87

2. Ib d. p. 11.

3. Ibid. p. 15

4. Ibid. p. 161.

Sūtra Daśaveyāliya deals with mainly monastic discipline. The third sūtra is also connected with an abundant narrative literature. The fourth Mūla Sūtra the Pimda Nijjuttī is usually mentioned sometimes also the Oha Nijjuttī and occasionally the Pākkhi. They describe about the pious life and of subjects of discipline.

The Nandi and Anuyogadvāra are sometimes counted amongst the Pānnas but they are usually mentioned either before or after the Mūla Sūtra as independent texts standing outside the groups. Both works which should be known by a Jain monk are huge encyclopaedias dealing with everything.

The Āgama literature of Digambārs as already said previously does not exist at present except some parts of the 12th Anga called Dīthivāya. Under the Āgamika literature, comes Gunadharacarya's Kaśāya Pāhud and Puspadant Bhutablis Ṣat Khandāgam. These two works have commentaries written by Ācārya Virasena and his pupil Jinasena are called Dhavalā, Jaydhavalā and Mahādhavalā. The manuscript copies of these works are only available in the Śāstra Bhandār of Mūḍabidri.

But the Digambars of the present day have voluminous works on this subject which may be called as secondary canon or substitute canon which was written by the later Ācāryas and may be described as below :—

Ācārya Kunda Kunda wrote Daśa Bhakti and Aṣṭa Pāhuda¹ in Prakrit language. In the third century Umāswāmī composed Tattwārtha Sūtra or Tattwārthādhigama Sūtra, the manual for the understanding of the true nature of things. The book is recognised as an authority and is read by all Jains at their residence and temples. It is an excellent summary of Jain domesticity. There are several commentaries written by both scholars of Digambars and Śvetāmbaras. Among Digambars commentaries written by PŪJYAPĀD, AKLANK, and VIDVĀNANDI are called SAWĀRTHA SIDDHI² RĀJWARTIKA³ and ŚLOKA VARTIKA⁴.

Among the other authors, Ācārya Vaṭtakera wrote Mūlācāra⁵ which describes and lays down rules of daily life of the Sādhus and householders. Some say that it is a sort of compilation by a little known author called Vaṭtakera, MŪLĀCĀRA PRADĪPA⁶ was composed by Bhattāraka Sakal Kirti in the year 1424 A.D.

1 Grantha Sūci Āmer Śāstra Bhandār-Jaipur.

2 to 4 Ibid.

5 Rājasthān ke Śāstra Bhandāron ki Grantha Sūci Part II. page 166.

6 Ibid. page 166

Bhagwati Ārādhana¹ was composed by Shīvārya or Sivakoti in Prākṛit. It deals with the kinds of worship and may be called as an assense of worship. The work contains 2170 Gāthās.

Ācārya Sāmantbhadra wrote Ratnakaranda Srāvakācār, in Saṁskṛit. It is very famous and widely circulated book amongst the Jainas. Prabhā Candra wrote, Saṁskṛit Commentary² on it.

Devasena, who was born in 894 A.D. wrote a manual of the Jaina faith entitled Darśanasāra, Ārādhanaśāra, Tattvasāra and Srāvakācāra. All these works written in Apabhraṁśa are preserved in Āmer Śāstra Bhandār, Jaipur. Srāvakācāra is in Doha metre. All these works are very much popular and are read with great interest.

Amitigati a famos scholar and pupil of Mādhava Sena wrote Upāsakādha-
yāyan called Amitigati³ Śrāvakācāra and Panca Sangrah.⁴

Ācārya Nemicandra, a teacher of the Minister Cāmundaraya in south India composed Gommtasāra⁵ in Prākṛit. It is in two parts. The first part is called Jīva Kānda, the second one is Karma Kānda. They are considered as authentic works on Jaina religion. A big commentary⁶ in Hindi was made by Paṇḍit Ṭoḍarmal in the 18th century.

In the first half of the 13th century, Āśādhar was a great versatile scholar. The main work of the poet is Dharmamṛit,⁷ "Nector of religion" which is in two parts. Sāgāra and Angāra-Dharmāmṛata describes the duties of the layman living in the house and of the homeless ascetic. He himself wrote a commentary on his work in the year 1243 A.D. In the year 1503, Bhaṭṭāraka Gyān Bhūṣan wrote Tattva Gyāna Taranginī in Saṁskṛit. It is a good book which explains principles of Jain religion.

1 Grantha Sūci Rājasthān ke Grantha Bhandār Part IV. p 105.

2 -do- page 119.

3. -do- page 90.

4. -do- p. 41.

5. -do- p. 9.

6 -do- p. 12

7 -do- p. 93

In the 12th century, the famous Ācārya Hemcandra wrote Trisastī Puruṣa Carita¹ which is also on the lines of Mahāpurāṇa. This purāṇa describes the life of 63 great men, It is divided in 11 Purvas and is regarded as one of the good works of Saṁskṛit literature. In this century Kavī Aśaga wrote two purāṇas. One is called Mahāvīra Purāṇa², and the other is Śāntinātha Purāṇa which describe the life of Jaina Tirthankara Mahāvīra and Śāntinātha respectively. In the 15th century Bhaṭṭāraka Sakalkīrti had been a great scholar and a man of versatile genius. He wrote more than 20 works in Saṁskṛit. The names of Purāṇas written by him are Ādipurāṇa³, Uttarapurāṇa⁴, Mahāvīrapurāṇa⁵, Śāntinātha Purāṇa⁶, Mallinātha Purāṇa⁷ and Pārśva Purāṇa⁸. All these Purāṇas are available in various Bhaṇḍārs of Rājasthān. He was one of the most famous scholars of his time. Brahma Jinadāsa was also a great contemporary scholar. He was the disciple of Bhaṭṭāraka Sakalkīrti. He wrote Harivaṁśapurāṇa⁹ and Padmapurāṇa¹⁰. Brahma Kāmarāja wrote Jayakumār Purāṇa¹² in 1498 A.D. The Purāṇa is divided in 13 sargas. Nemiḍatta wrote Neminātha Purāṇa¹³ in 1518 A. D. This work contains 16 chapters and deals with the life of Lord Neminātha and other personalities. Bhaṭṭāraka Śubhacandra a great scholar of 16th century was the pupil of Bhaṭṭāraka Vijaykīrti. He wrote Padmanābha Purāṇa¹⁴ and Pāṇḍava Purāṇa¹⁵ (1551 A.D).

In the 17th century Bhaṭṭāraka Dharmakīrti wrote Padma Purāṇa (1612 A.D) This work is divided in 24 Chapters. Bhaṭṭāraka Vādi Candra composed two Purāṇas one is Pāṇḍava Purāṇa¹⁶ (1601) and the other is Pārśva Purāṇa.¹⁷ Bhaṭṭāraka Śrī Bhuṣana pupil of Vidyā Bhuṣana wrote Pāṇḍava Purāṇa¹⁸ and Śāntinātha Purāṇa¹⁹ (1602 A.D). Bhaṭṭāraka Candra Kīrti of 17th century wrote Ādinātha Purāṇa²⁰ on the life of Ādinātha, the first Tirthankara while Brahma Keśava Sena composed Kaṛṇāmṛita Purāṇa²¹ in 1631 A. D. Bhaṭṭāraka Somasena wrote Padmapurāṇa which is also called Rāma Purāṇa²². The work was written in Vairāṭh

1 Brihad Gyāna Bhaṇḍār, Jaisalmer.

2. Bhaṭṭārkiya Śāstra Bhaṇḍār, Nagaur.

3. to 7. Ibid.

8. Āmer Śāstra Bhaṇḍār, Jaipur.

9 to 10. Ibid.

11. Bhaṭṭārkiya Śāstra Bhaṇḍār, Nagaur.

12. to 13 Ibid.

14. Āmer Śāstra Bhaṇḍār, Jaipur.

15. to 22 Ibid

an old town in Rājasthān. The Purāṇa contains 24 Adhikārs. In this century Candra Kīrti a pupil of Vidyā Bhuṣana, a well known Bhaṭṭāraka of his time wrote Ādipurāṇa¹, Padma Purāṇa² and Pārswa Purāṇa³. Ajinātha Purāṇa⁴ was written by Arunamani in 1659 A.D. in Jahānābāda. The Purana describes the life of Ajitanātha, the second Tīrthankara. Brahma Kriṣṇa Dāsa was also a great scholar of the 17th century. He wrote Munisubrata Purāṇa⁵ and Vīmala Purāṇa in the year 1624 and 1617 A.D. Respectively.

PURĀṆA WRITTEN IN APABHRAṂŚA

Apabhraṁśa was the language of the people for many centuries therefore there are also several Purāṇas written in this language. The Apabhraṁśa works are mostly preserved in the Jain Bhaṇḍārs of Jaipur, Nāgaur and Ajmer.

In the 10th century Puṣpadanta was the most famous poet of Apabhraṁśa language. He wrote Mahāpurāṇa which describes the life of 63 Great persons of Jaina religion. It is divided into two parts. The first part is called Ādipurāṇa and the second part is called Uttarapurāṇa. The Ādipurāṇa consists 37 sandhis and the second part contains 65 sandhis. Puspadant wrote this Purāṇa under the patronage of Mīnister of Raj Krisna third who was the ruler of Raṣṭrakīṭa dynasty It was begun in the year 959 A. D. and was finished in the year 965 i.e, complete six years were taken in writing this Kāvya. This Mahāpurāṇa remained so much popular among the Jainas that manuscript copies of this Purāṇa are found in most of the Grantha Bhaṇḍārs of Rājasthān. There are 25 manuscript copies of this Purāṇa in Grantha Bhaṇḍārs of Jaipur.

In the year 942 Padam Kīrti wrote Pārswa Purāṇa which describes the life of Lord Pārswanātha, the 23rd Tīrthankara. The Purāṇa is divided in 18 sandhis. There is one copy of this Purāṇa in Āmer Śāstra Bhaṇḍār, Jaipur. The work is still un-published.

In the 11th century Mahākavi Dhavala wrote Harivaṁśa Purāṇa a mammoth work. The Purāṇa is divided in 122 Sandhis and contains about 18,000 verses.

1. Āmer Śāstra Bhaṇḍār, Jaipur.

2. Ibid.

3. Bhaṭṭārkiya Śāstra Bhaṇḍār, Nāgaur.

4. to 5. Ibid,

In the 12th century, the famous Ācārya Hemcandra wrote *Triṣaṣṭi Puruṣa Carita*¹ which is also on the lines of *Mahāpurāṇa*. This *purāṇa* describes the life of 63 great men, It is divided in 11 Purvas and is regarded as one of the good works of Saṁskṛit literature. In this century Kavi Aśaga wrote two *purāṇas*. One is called *Mahāvīra Purāṇa*², and the other is *Śāntinātha Purāṇa* which describe the life of Jaina Tīrthankara Mahāvīra and Śāntinātha respectively. In the 15th century Bhaṭṭāraka Sakalkīrti had been a great scholar and a man of versatile genius. He wrote more than 20 works in Saṁskṛit. The names of *Purāṇas* written by him are *Ādipurāṇa*³, *Uttarapurāṇa*⁴, *Mahāvīrapurāṇa*⁵, *Śāntinātha Purāṇa*⁶, *Mallinātha Purāṇa*⁷ and *Pārśva Purāṇa*⁸. All these *Purāṇas* are available in various Bhaṇḍārs of Rājasthān. He was one of the most famous scholars of his time. Brahma Jīnadāsa was also a great contemporary scholar. He was the disciple of Bhaṭṭāraka Sakalkīrti. He wrote *Harivaṁśapurāṇa*⁹ and *Padmapurāṇa*¹⁰. Brahma Kāmarāja wrote *Jayakumār Purāṇa*¹² in 1498 A.D. The *Purāṇa* is divided in 13 sargas. Nemidatta wrote *Neminātha Purāṇa*¹³ in 1518 A. D. This work contains 16 chapters and deals with the life of Lord Neminātha and other personalities. Bhaṭṭāraka Śubhacandra a great scholar of 16th century was the pupil of Bhaṭṭāraka Vijaykīrti. He wrote *Padmanābha Purāṇa*¹⁴ and *Pāṇḍava Purāṇa*¹⁵ (1551 A.D).

In the 17th century Bhaṭṭāraka Dharmakīrti wrote *Padma Purāṇa* (1612 A.D). This work is divided in 24 Chapters. Bhaṭṭāraka Vādi Candra composed two *Purāṇas* one is *Pāṇḍava Purāṇa*¹⁶ (1601) and the other is *Pārśva Purāṇa*¹⁷. Bhaṭṭāraka Śrī Bhusana pupil of Vidyā Bhusana wrote *Pāṇḍava Purāṇa*¹⁸ and *Śāntinātha Purāṇa*¹⁹ (1602 A.D). Bhaṭṭāraka Candra Kīrti of 17th century wrote *Ādinātha Purāṇa*²⁰ on the life of Ādinātha, the first Tīrthankara while Brahma Keśava Sena composed *Karnāmṛita Purāṇa*²¹ in 1631 A. D. Bhaṭṭāraka Somasena wrote *Padmapurāṇa* which is also called *Rāma Purāṇa*²². The work was written in Vairāṭh

1. Brihad Gyāna Bhaṇḍār, Jaisalmer.

2. Bhaṭṭārkiya Śāstra Bhaṇḍār, Nagaur.

3 to 7. Ibid.

8. Āmer Śāstra Bhaṇḍār, Jaipur.

9. to 10. Ibid.

11. Bhaṭṭārkiya Śāstra Bhaṇḍār, Nagaur.

12. to 13. Ibid.

14. Āmer Śāstra Bhaṇḍār, Jaipur.

15. to 22 Ibid

an old town in Rājasthān. The *Purāṇa* contains 24 Adhikārs. In this century Candra Kīrti a pupil of Vidyā Bhuṣana, a well known Bhaṭṭāraka of his time wrote *Ādipurāṇa*¹, *Padma Purāṇa*² and *Pārswa Purāṇa*³. *Ajinātha Purāṇa*⁴ was written by Arunamani in 1659 A.D. in Jahānābāda. The *Purāṇa* describes the life of Ajitanātha, the second Tīrthankara. Brahma Kṛṣṇa Dāsa was also a great scholar of the 17th century. He wrote *Munisubrata Purāṇa*⁵ and *Vimla Purāṇa* in the year 1624 and 1617 A.D. Respectively.

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In the year 942 Padam Kīrti wrote *Pārswa Purāṇa* which describes the life of Lord Pārswanātha, the 23rd Tīrthankara. The *Purāṇa* is divided in 18 sandhis. There is one copy of this *Purāṇa* in Āmer Śāstra Bhaṇḍār, Jaipur. The work is still unpublished.

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1. Āmer Śāstra Bhaṇḍār, Jaipur.
 2. Ibid.
 3. Bhaṭṭārkiya Śāstra Bhaṇḍār, Nāgaur.
 4. to 5 Ibid,

One manuscript copy of this Purana is in the collection of Jaina Śāstra Bhandār Badā Mandir, Terāpanthī, Jaipur.

In the 15th century Yaśah Kīrti wrote Harivaṇśapurāna¹ and Pāṇḍava Purāna² in Vikram Saṁvat 1497 (1440 A.D.) and 1500 (1443 A.D.) respectively. Pāṇḍava Purāna was written in Nāgaūr City at the request of Hansraj. The work is divided into 34 Sandhis and describes the life of Pāṇḍavas. The work Harivaṇśapurāna was written in Indrapura in the reign of Jalāl Khān. There are 13 sandhis and the total number of Kadvakas is 267. The manuscript of both the works are in the collection of Āmer Śāstra Bhandār Jaipur and Bhaṭṭārkiya Śāstra Bhandār Nāgaūr. In the 15th century Śrutakīrti was famous writer of Apabhraṁśa language. He wrote Harivaṇśa³ purāṇa. The work is divided in 44 Sandhis. Raidhu had been a great scholar of Apabhraṁśa. He wrote more than 25 works in this language on Puran Literature. His works Pārswa Purāna, Paḍmapurāna and Ādipurāna are famous. The manuscript of these works are available in Āmer Śāstra Bhandār, Jaipur.

PURĀNAS IN HINDĪ

The Purānas which were previously written in Saṁskṛit were later on translated into Hindī by the Jaina scholars because in the 17th century Hindī became the common language.

Kavi Thākkur was the first Hindī writer who wrote Pārswa Purāna in Hindī in 1595 A.D. It is very good work and describes the life of Lord Pārswanātha. The only manuscript available so far is in the collection of Bhaṭṭārkiya Śāstra Bhandār, Ajmer.

In the 17th century Bulākidāsa was a very good scholar of Hindī. His mother Jaini inspired him to write some works in Hindī so he wrote Pāṇḍava Purāna⁴ in 1697 A.D. The work is regarded as one of the best work from the linguistic and literary point of view. It is divided in Sargas. The work was very popular and its manuscripts are available in most of the Jaina Bhandārs.

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1. Āmer Śāstra Bhandār Jaipur.
 2. Bhaṭṭārkiya Śāstra Bhandār, Nāgaūr.
 3. Āmer Śāstra Bhandār, Jaipur.
 3. Śāstra Bhandār, Jain Temple Badā Mandir, Jaipur.

There had been several scholars in the 18th century who wrote works on Pūrāṇa literature in Hīndī. Among such scholars Bhudhardāsa, Khuṣālcand, Ajaya Rāja, Daulat Rāma are well known. Bhudhardāsa wrote Pārswa Purāṇa in the year 1732. This is a very good work and is very popular. We find its copies in most of the Grantha Bhaṇḍārs of Rājasthān.

Dīpa Cand Śāha wrote Parmātma Purāṇa in the first quarter of the 18th century. The manuscript is found in the Āmer Śāstra Bhaṇḍār of Jaipur.

Khuṣāla Cand Kālā was a Rājasthānī Scholar. He lived in Sāngāner and Āmer and composed several works in Hīndī. His works on Purāṇa literature are Harivaṇṣapurāṇa¹, Padmapurāṇa² and Uttarpurāṇa³. He wrote these works in the year 1723, 1726 and 1742 respectively. All works are in Hīndī poetry and are read with great interest by the scholars. The manuscripts of these works are available in most of the Jaina Bhaṇḍārs of Jaipur.

Daulata Rāma Kāślīwāl was also a Rājasthānī Scholar. He was born in Baswā, educated in Jaipur and composed his works in Jaipur and Udaipur. He wrote works of Ādipurāṇa⁴, Padmapurāṇa⁵, and Harivaṇṣa Purāṇa⁶ in Hīndī prose in the year 1766, 1767 and 1772 respectively. Daulata Rāma was the first Hīndī Jaina Scholar who wrote these Purāṇs in Hīndī Prose. His language is elegant and polished and his way of description is marvellous. His works are quite popular all over the country. Among the Purāṇas his works are regarded as one of the best works written in Hīndī prose.

Ajaya Rāja a Jaipurian Scholar also wrote several works in Hīndī. He composed Ādipurāṇa⁷ in the year 1740 in Hīndī poetry. The manuscript of the work is available in Āmer Śāstra Bhaṇḍār, Jaipur.

In the 19th century Kesari Singh wrote Vardhamāna Purāṇa. He lived in Jaipur and composed his works in the Jaina temple of Laskar, Bhāgcand a poet of his time wrote Neminātha Purāṇa in the year 1850. This deals with the life of Neminātha, the 22nd Tīrthankar.

1. Śāstra Bhaṇḍār of Jaina temple Badā Mandir, Terāpanthi, Jaipur.

2. to 3. Ibid.

4. Śāstra Bhaṇḍār of Jaina temple, Pātodi.

5. to 6. Ibid.

7. Śāstra Bhaṇḍār of Tholia Jain Temple, Jaipur.

The Purānas written in Hindī are very important from the point of view of the History of Hindī literature, They indicate the stages of the development of styles of poetry and prose from the end of the Sixteenth century onwards.

KĀVYA LITERATURE

The term Kāvya means any thing produced by a poet. It includes poems, fables lyrics, dramas and all othere forms of literature. But its use is narrowed down generally to a class of poetry, although its use with referenoe to other types is not forbiddan. The classical definition of Kāvya is :—

धर्मार्थकाममोक्षेषु वैचक्षण्यं कलामु च ।

म्रीति करोति कीर्ति च साधु काव्यनिबन्धनम् ॥

Bhāmah

Though the name can be applied to some other forms of literature also. Some of the Kāvyas produced by Jaina poets and which are of very high order are briefly described below :—

JINA SENĀCĀRYA the author of Ādipurāna wrote Pārśwābhyudaya¹ which describes the life of Lord Pārśwanāth. It is divided into four cantos and regarded as one of the best poems written by the Jaina writers. In this work there are preserved 120 stanzas of the Meghasandeśa.

HARICANDRA is the author of the work DHARMAŚARMĀBHUDAYA² in 21 cantos. The Kāvya describes the life of Dharmanātha a Jaina Tīrthankara. The work is quite well known and its copies found in Several Śāstra Bhandārs. His other work is JĪVANDHARA CAMPU³, a manuscripts of which is preserved in the Grantha Bhandār of Jaina temple Terāpanthi, Jaipur. It describes the life of Jivandhar. In the 11th century Vīranandī composed CANDRAPRABHA CARITA⁴ in Śak Samvat 943 (1021 A.D) The poem describes the life of Candraprabha a Jaina Tīrthankara. It is divided into 15 cantos.

1. Bhaṭṭārkiya Śāstra Bhandār, Nagaur.

2. —do—

3. —do—

4. Āmer Śāstra Bhandār, Jaipur.

DHANANJAYA wrote a poem RĀGHAVA PĀNDAVĪYA¹ in which he described the story of Rāma and Pāndavas simultaneously by taking recourse to pun. It is also famous by the name of Dvisandhāna Kāvya. He lived in the 1st half of 10th century A.D. The poem is divided into 18 cantos.

Vāgbhatta is the author of Nemi Nirvāna Kāvya² a poem in praise of Neminātha Tirthankara. The author flourished in about 1150 A.D. The poem is of very high standard.

Hemcandra is the author of several poems two of which deserve mention. One is TRIṢAṢṬISALĀKĀ PURUṢ CARITA³ and the other is Dvyāśraya Kāvya. The former is in ten parts and describes the 63 great personalities of the Jain faith. The later gives a life of Kumārapāla, a poet's patron. It is also known by the name of Kumārapāla Carita. The poem is divided into 28 cantos out of which first 20 are in Saṁskrit and the rest in Prākṛit.

Somadeva, a famous writer of Saṁskrit, was the author of YAŚASTILAKA-CAMPU⁴, a Campu Kāvya written in the praise of Yaśodhara, a Jain king. It is written in poems and prose and available in several Jain Bhandārs specially in Jaipur, Āmer and NĀGAUR.

Arhatdāsa pupil of Pandit Āśādhar wrote Purudeva⁵ Campu in the 13th century. It describes the life of Ādinātha who is also called Purudeva. It is also in poems and prose.

Vikrama son of Sangam was the author of Nemiḍūta Kāvya⁶. This is an artificial poem in which the first three of every verse are composed by the author and fourth is supplied from Kālidās's Meghadoot. It describes the life of Neminātha. Guna Vijaya wrote the commentary on the poem.

Varāṅga 'Carita' is the work of Jaṭacārya, or Jatal Muni alias Simhanandi. It is divided into 31 cantos and describes the life of Jain King Varāṅga. Another

1 Bhattārkiya Śāstra Bhandār, Nāgaur.

2 Ibid.

3 Brihad Gyān Bhandār, Jaisalmer.

4 Āmer Śāstra Bhandār, Jaipur.

5 Bhattārkiya Śāstra Bhandār, Nāgaur.

6 Āmer Śāstra Bhandār, Jaipur.

7 Ibid.

Varāṅga Carita¹ was composed by Vardhamāna Bhaṭṭāraka of the Balatkērgaṇa Sarasvatigacha of Mūla Sangha. It is divided into 13 cantos.

Vardhamāna Caritra² also called Mahāvira Caritra is the work of Kavi Aśaga. This work is also mentioned under the title of Sanmati Caritra in the author's Śāntipurāṇa. The work is in 18 cantos and is said to have been composed in the year 910 A.D.

Vasanta Vilāsa Kāvya³ in 14 Cantos describes the life of the minister Vastupāla. It was composed in Saṁvat 1296 (1239 A.D) by Bālcandra Sūri pupil of Hari Bhadra Sūri of the Cāndra Gacha.

Apart from the composition of the Kāvya, the Jaina Scholars also wrote commentaries on the Kāvya written by the non-Jaina authors. Prakāśa varā wrote commentary on Kīratārjuniya Kāvya of Bhārvi. This is a rare commentary and available only in Āmer Śāstra Bhandār and Jaisalmer Bhandār. Raghuvāṇśa Kāvya possesses three commentaries written by Dharmameru, Sumati vijay and Cāritra Vardhana. All these commentaries are available in Abhaya Jaina Granthālaya, Bīkāner and other Bhandārs. Moreover yet another commentary written by Hemasūri is in Brīhad Gyān Bhandār Jaisalmer.

Mallinātha Sūri⁴ and Vinay Candra⁵ wrote different commentaries on Meghadūta. The time of commentary written by Vinaycandra is 1664 (1607 A.D).

There is a voluminous commentary on Naiśadha Carita dated 1366 A.D. written by Jinaraj Sūri, the manuscript of which is available in Hariśaya Gyana Bhandār, Lohāwar (Jodhpur).

Mallinātha Sūri is one of the most famous commentator who wrote commentaries on most of the Mahākāvya such as Raghuvāṇśa, Kumārsambhava, Kīratārjuniya and Śisupāla Vadha.

1 Bhaṭṭāraka Śāstra Bhandār, Nagaur.

2 Ibid.

3. Brīhad Gyāna Bhandār, Jaisalmer,

4. Ibid.

5 Ibid.

PRĀKRIT & APABHRAṂŚA KĀVYAS

There is a good number of Kāvyaś written in Prākṛit and Apabhraṁśa. Vimal Sūri was the first known Ācārya, who wrote a Mahākāvya Paum Cariya¹ in Prākṛit language. It was composed in the Vira Nivāna Saṁvat 530². It contains 118 cantos and describes the life of Rāma according to Svetāmbar Jaina faith. Padma is the name of Rāma. One palm leaves manuscript written in the year 1141 A. D. is available in Brihad Gyana Bhaṇḍār, Jaisalmer. Swayambhu is the first poet of 9th century whose works written in Apabhraṁśa are available. He wrote two Kāvyaś. one is called PAUMCARIU³ and the other is RIṬṬHA ṆEMICARIU. Both the works are preserved in Āmer Śāstra Bhaṇḍār and Digambar Jain Mandir Badhicand Jaipur respectively. Paumcariu is divided into five Kāṇḍas i. e. Vidyadhara Kāṇḍa Ayodhyā Kāṇḍa, Sundara Kāṇḍa, Yudha Kāṇḍa and Uttar Kāṇḍa. There are 90 sandhis in all the five Kāṇḍas. This is the Jaina Ramāyana dealing with the life of Rāma. The work is regarded as one of the best work ever written in this language. The Ramāyana written by Tulsidāsa is divided into 7 Kāṇḍas i. e. Bālā Kāṇḍa, Ayodhā Kāṇḍa, Aranya Kāṇḍa, Kiṣkindhā Kāṇḍa, Sundara Kāṇḍa, Lāṅkā Kāṇḍa and Uttar Kāṇḍa. The story of Tulsidāsa's Ramāyana though based on Balmiki Ramāyana. but in several aspects it is similar to Swayambhu's PAUMCARIYU. The scholars like Mahāpandit Rāhul is of the opinion that the word "क्वचिदन्यतोपि" denotes that the poet Tulsidāsa borrowed some story from the PAUMCARIU also.

The Riṭṭha Ṇemicariu also called Harivaṁśa Purāṇa is a voluminous work having 112 Sandhis and 1637 Kadavakas. Some of the last Sandhis were written by his son Tribhuvan Swayambhu. Puspadanta the famous author of Mahāpurāṇa of 10th century wrote Jasahar Cariu and Ṇāya Kumār Cariu. There are nine sandhis in Ṇāya.Kumār Cariu and four sandhis in Jasahar Cariu. These works are very popular among the public. Manuscripts of these works are available in several Bhaṇḍārs of Rājasthān.

Ādinātha Carita⁴ is a voluminous work of Vardhamān. In it there are 15000 gathas divided into five Chapters. The date of work is 1103 A.D. Śānti Sūri

1. Brihad Gyan Bhaṇḍār, Jaisalmer.

2. पंचवे वाससया दुलमाए तीम वरस संजुता ।
वीरे सिद्धमवगए तओ निवद्ध इमे चरियं ॥

3- Published by Bhartiya Vidya Bhawan, Bombay.

4. Brihad Gyān Bhaṇḍār, Jaisalmer.

wrote in Prākṛit PRATHAVICANDA CARITĀ¹ in the year 1104 A.D. It consists of 7500 Gathas. Nayanāndī completed his Sudarśana Cariu (Sudarśana Carita) in Samvat 1100 (1043 A.D.) It is a very fine work describing the life of Sudarśana a Jaina merchant. There are 10 manuscripts in the Āmer Śāstra Bhandār. Kāvī Vīra wrote JAMBU SWĀMI CARIU² (Jambu Swāmi Carita) in the year 1019. It is a fine work of Vīra and Śrangāra Rasa. The manuscript of this work is preserved in Āmer Śāstra Bhandār, and Śāstra Bhandār Bada Mandīr, Jaipur. Haribhadra Sūri wrote Mallinātha Carita and Candraprabha Carita in Prakrit and Nemiṇāha Cariu in Apabhraṁśa. Lakṣmangani wrote Supāsanāh Carita in 1143 A.D. Gunabhadra and Somprabhācārya composed Mahāvīra Carita and Sumatinātha Carita respectively in about 1190 A.D.

Bhavisayatta 'Caritu' is the work of Dhanapāla German Scholar Dr. Jacobi felt interested in it and got it printed in Germany. It is regarded a 11th Century work. The manuscripts of this work are preserved in good number in the Jaina Grantha Bhandārs of Rājasthān.

CARITA LITERATURE

Carita literature can be placed between Kāvya literature and story literature. This is a light literature but does not consist only of stories. From the carita literature available in the Jaina Śāstra Bhandārs, it is noticed that before 12th century Kāvya written by the poets in difficult and alankārika language were preferred by the people but later on such difficult literature was not easy to be read so there was a general demand for lighter literature which might take the place of Kāvya literature. Though there was not a hard and fast rule that a Carita should be written in simple language without show of scholarship. It is also true that majority of the works of this kind of literature are easy and written in a very understandable language. The Caritas which describes the life of individual Jinās are numerous in Saṁskṛit. We shall describe some of the main works of this class which are found in the Jaina Grantha Bhandārs.

Ācārya Gunabhadra pupil of Ācārya Jināsen and writer of Uṭtarpurāna wrote two works, Jinadatta Carita³ and Dhanya Kumār Carita⁴. These works describe the lives of Jinadatta and Dhanyakumār respectively.

1 Brihad Gyān Bhandār Jaīsalmer.

2 Āmer Śāstra Bhandār, Jaipur 3. Ibid.

4 Āmer Śāstra Bhandār, Jaipur

5. Grantha Bhandār, Terāpanthi Mandīr, Jaipur.

In Saṃvat 1084 (1027 A.D.), Nemicandra Sūri wrote Māhāvira Carita¹, Sūri is also known as Devendra Sūri. The earliest manuscript which is in the collection of Pātān Bhandār is of Saṃvat 1236. (1179 A.D.).

In the year 1197 Devasūri pupil of successor Dharma Ghōṣa Sūri, pupil of Sarvānand wrote Padmaprabha² Carita. It describes the life of Tīrthankara Padmaprabha in a very simple language.

Candraprabha Carita³ is a Saṃskṛit work composed by Davendra pupil of Vijaya Singha Sūri of the Nagendra Gacha in the year 1207 A.D. The work is a popular one and is available in the various Bhandārs. Sarvānand Sūri composed two works namely Pārswanātha Carita⁴ and Candiaprabha Carita in the year 1234 A.D. and 1245 A.D. respectively.

TRISAṢṬI ŚMRITI⁵ which describes the lives of 63 Śālākā persons was composed by Pandit Āśādhar in the year 1235 A.D. at Nalakachapura. It is a very good and short work. It is popular and available in several Bhandārs and specially at Bhandārs of Jaipur.

Arhatdāsa pupil of Pandit Āśādhar composed MUNISUBRATA CARITA⁶ which describes the life of Muni Subratanātha. It contains 10 cantos. It is also called Kāvvaratan. Padmaprabha pupil of Vivudhaprabha of Candra Kula composed in the year 1237 A.D. 'Munisubrat Carita'.⁷ It is also stated that Kunthanātha Carita was also composed by him. The Vāsupujya Carita was composed in Saṃvat 1242 A.D. by Vardhana pupil of Vijaya Singh Sūri. The work is very much popular and is in the collection of the various Bhandārs and specially in Bikaner and Jaisalmer Bhandārs.

Śāntinātha Carita was composed by Ajitaprabha Sūri in the year 1250. He was the pupil of Viraprabha Sūri of Pūrṇima Gaccha. The poem contains

1 Grantha Bhandār, Pātān.

2 Tapāgachya Gyāna Bhandār, Jaisalmer.

3. Bṛihad Gyāna Bhāndār Jaisalmer.

4 Ibid.

5 - Śāstra Bhandār, Digambara Jain Terāpanthī Mandir, Jaipur.

6. Ibid.

7. Grantha Bhandār, Nagaur.

six cantos and about 5000 ślokaś in all. It is very popular and preserved in the collection of most of the Bhandārs of the Swetāmbar Jainas. Another Śāntinātha Carita was composed in Saṃvat 1322 (1265 A.D.) by Muni Deva Sūri pupil of Madan Candra Sūri. It is in Saṃskrit and is based on Devcandra's work. It was corrected by Piadyumna pupil of Kanaka Prabhā. This work also remained popular and its manuscripts are in the collection of Jaisalmer, Bikāner and Delhi Bhandārs.

Śrī Dharmakumāra pupil of Vibudhaprabha, successor of Somaprabha of the Nagendra Kula composed Śālibhadra Carita. It is in seven cantos and was composed in the year 1277 A.D.

Padma Nābha Kāyastha composed Yaśodhara Carita¹ in Saṃvat 1462 (1405 A.D.). The work was composed at the request of Kuśārāja Minister and at the advice of Sumatriti. Kuśārāja was the Minister of King Vikrama of the Tomar family of Gwalior. The manuscripts of this work are preserved in various Bhandārs and specially in Jaipur, Ajmer, Nāgaur etc. In Saṃvat 1463 (1406 A.D.) Māṇikyā Sundar composed Śrīdhara Carita. The author was the pupil of Merutunga of the Ancala Gacha. The work is divided into 10 cantos. Pandit Śrīdhar wrote Bhāvisyadatta Carita² in the 15th century. The story of the work is popular one.

Vikramāditya Carita was composed in Saṃvat 1490 (1433 A.D.) by Śubhaśīla, pupil of Munisunder Sūri of Tapā Gacha. The work describes the life of King Vikrama, Sakal Kīrti, a famous scholar and Bhaṭṭarakā of the 15th century wrote several works such as Yaśodhara Carita, Mallinātha Carita, Jambu Swami Carita and Sudarsana Carita etc. He was a versatile scholar of his time. His works are very popular and are found in most of the Digambara Bhandārs of Rājasthān. Two illustrated manuscript copies of Yaśodhar Carita are preserved in the Śāstra Bhandārs of Jaipur.

Pandit Dharmadhar of 15th century wrote Nagākumār Carita. The manuscript of this work dated 1541 is available in the Jaina Grantha Bhandār of Badā Mandir, Jaipur.

Jaisekhar Sūri pupil of Mahendraprabhā Sūri of Ancal Gacha wrote Dhammī Carita in the year 1405 A.D. Brahma Neminātha, a scholar of 16th century composed two works, one Karkandu Carita and the other is Jambu Swami Carita.

1. Āmer Śāstra Bhandār, Jaipur.

2. Abhaya Granthālaya, Bikāner.

Śubha Candra was a famous scholar of 16th century. He was pupil of Bhattaraka Vijaya Kīrti. He is the author of several works out of which Karakandu Caritra¹, Jambuswamī Caritra² and Jivandhara Caritra³ are very much popular and manuscripts of these works are available in most of Digambara Bhandārs. Rājmala wrote Jambuswamī Caritra⁴ in Śaṁvat 1632 (1575 A.D.). Hemvijay pupil of Kamal Vijay of Tapāgacha composed Pārswanātha Caritra in Śaṁvat 1631 (1575 A.D.) Śrī Udaivijayaganī wrote Pārswanātha Caritra in the year 1597. Raviśena also wrote Pradyumna Caritra in the year 1518 A.D. The manuscript copy of the work is available in Āmer Śāstra Bhandār. Vādi Rāja Sūri wrote two Caritra works i.e. Yaśodhar Caritra⁵ and Pārswanātha Caritra⁶. Vidyanandi pupil of Davendra Kīrti who lived in 16th century wrote Sudarsana Caritra⁷. Padam Sunder wrote Pārswanātha Caritra in the 16th century. A manuscript dated 1615 exists in the Jain Śāstra Bhandār of Baḍa Mandir, Jaipur.

In the seventeenth century Bhaṭṭāraka Jinendra Bhusana successor of Viśva Bhuṣana wrote Karkandu Caritra⁸. Damodara Kavi pupil of Bhaṭṭāraka Dharma Candra wrote Candraprabha Caritra⁹. Ratan Candra composed Pradyumn Caritra¹⁰ in Śaṁvat 1671 i. e. in the year 1616 A.D. Neminātha Caritra in Saṁskṛit Prose was composed by Guna Vijay pupil of Kanak Vijay of the Tapa Gacha in Śaṁvat 1668 (1611 A.D). It has thirteen Chapters and one copy of the manuscript is in the Jaisalmer Bhandār.

Bhaṭṭāraka Ratan Candra wrote¹¹ Subhoma Caritra in the 18th century. Brahma Ajit, a famous writer of the 17th century, composed Hanumāt Caritra¹², the work is divided into eight chapters and deals with the life of Hanumān.

All the above works are written in easy and flowing style and were very popular when they were written and when Saṁskṛit was widely read and understood by the people.

1. Śāstra Bhandār, Terapanthī Mandir, Jaipur.

2. Ibid.

3. Ibid.

4. Āmer Śāstra Bhandār, Jaipur.

5. to 7. Ibid.

8. Grantha Bhandār, Jain Mandir Bada Dhaḍa, Ajmer.

9. Āmer Śāstra Bhandār, Jaipur.

10. to 12. Ibid.

CARITA-LITERATURE IN PRĀKRIT & APABHRAṂŚA

Light literature written in Prākṛit and Apabhraṁśa in the form of Caritas is also in good quantity and is available in the Jaina Śāstra Bhandārs of Rājasthān.

Śīlacarya was the first scholar who composed Mahāpurṣa Carita in Saṁvat 925 (868 A.D.) in Prākṛit. He was the pupil of Mahādeva Sūri. The work describes the lives of the 63 great persons. Mahāvīra Carita in Prākṛit was composed by Nemicaṇḍa Sūri, in Saṁvat 1141 (1084 A.D.). It is in eight Chapters and was composed at the orders of Prasanna Candra Sūri pupil of Jina Candra Sūri. The language of the work is simple and beautiful. The work also contains about 50 Apabhraṁśa verses.

Hari Candra Carita also called as Vijāyacandra Carita, was written by Candraprabha Mahattara, pupil of Abhayadeva Sūri of Khartar Gacha. It was composed at the request of Viradeva Gani and it is in two parts. Both are in Prākṛit. The work contains stotries which illustrate the Svetāmbara Jain modes of Jina's worship. Śrī Śāntācārya composed Prathvi Candra Carita in Saṁvat 1161 (1104 A.D.). Deva Bhadrāgani, pupil of Sumati Upadhayaya and Prasanna Candra wrote Pārswanātha Carita. The work is in Prākṛit and contains five Chapters. It was composed in the year 1111 A.D.

Yaśodeva pupil of Devagupta Sūri composed Candradrabha Carita¹ in the year 1121. Vīrasūri composed Candraprabha Carita in Saṁvat 1138 (1081 A.D.) in Prākṛit. He was the pupil of Siddhasūri. One manuscript of this work written on palm leaves and dated 1217, is preserved in Jaisalmer Bhandār. Haribhadra Sūri pupil of Jindeva of Brihad Gacha composed Munipati Carita in the year 1115. Lakṣmanagani pupil of Hemcandra Sūri composed Supārśva Carita in Saṁvat 1199 (1142 A.D.). It is in Prākṛit and contains about 8700 Gāthās.

Dhāhila an Apabhraṁśa poet of 12th century wrote Paumsiri Cariu. He was the son of Pārśva Kāvi.

Śrīdhara, a famous poet of 12th century composed three works in Apabhraṁśa. Pāsnān Cariu, Sukamāla Cariu and Bhavisyatta Cariu². The manuscripts of these three works are in the collection of Āmer Śāstra Bhandār, Devasanagani

1. Published in the Atmavallabh series No. 9 Ambala.

2. Āmer Śāstra Bhandār, Jaipur.

composed Sulocanā Carita in the same century. Munī Kankāmar is the author of Karakaṇḍu Carita. This is also a good work in Apabhraṃśa and available in Jaina Bhaṇḍārs, of Āmer, Ajmer and Nāgaur.

Haribhadra Sūri composed Mallinātha Carita in Prakrit during the reign of King Kumārpāla. Mahākavi Singh also called as Siddha wrote Pajjuṇa Cariu¹ in Apabhraṃśa in the 13th century. Kavi Lākhū wrote Jinayatta Cariu² in the year 1218. The work is in Apabhraṃśa and describes the life of Jinadatta, a Jain merchant.

Yaśahkīrti composed Candappaha Carita in Apabhraṃśa language. It was written on the request of Sidhpāla of Gujjardeśa. He described himself as Mahākavi. The manuscript is available in Āmer Śāstra Bhaṇḍār, Jaipur.

Jaimitrahala wrote Vaddhamāna Carita³ in the reign of Allahuddin Khilji. Narsena composed two works in Apabhraṃśa, one is Vaḍḍhamāṇa Katha⁴ and the other is Śrīpāla Cariu. He is supposed to be the poet of 14th century.

Pandit Raidhu is regarded one of the most famous poet of Apabhraṃśa language who wrote more than 25 works in this language. Dhanakumar Carita⁵, Megheśwar Carita⁶, Śrīpāla Carita⁷, Sanmati Jina Carita⁸, Neminātha Carita⁹, Yaśodhar Carita¹⁰, Jivandhar Carita¹¹, and Sukumal Carita¹² are some of his works available in Apabhraṃśa language.

Mānnikka Rāja composed two works in Apabhraṃśa one is Amar Sena Carita¹³ and the other is Nāgakumār Carita¹⁴. He completed Nāga Kumāra Carita in the year 1522. Amar Sena Carita and Nāga Kumāra Carita were written on the request of Deva Rāja Caudharī and Tōdarmal respectively.

Bhagwati Dāsa was the last poet of Apabhraṃśa. He was a citizen of Delhi and completed his Mrigāṅka Lekhā Carita¹⁵ in Śaṃvat 1700 i.e. in the year 1643 A.D.

1. Āmer Śāstra Bhaṇḍār, Jaipur.

2. to 4. Ibid

5. Bhaṭṭārkiya Śāstra Bhaṇḍār, Nagaur.

6. to 12. Ibid.

13. Āmer Śāstra Bhaṇḍār, Jaipur.

14. to 15. Ibid.

CARITA LITERATURE IN HINDĪ

There are several works on Carita Literature written in Hindī and which are available in the Grantha Bhandārs of Rājasthān. They describe the lives of great persons. These works are just like Kāvya in Saṁskrit and Apabhramśa.

Jambu Swāmi Carita seems to be the first work which was composed by the poet, Dharmā in the year 1209 A.D. It is preserved in Abhaya Granthālaya, Bīkāner.

Jinadatta Carita¹ is another work in Hindī which was composed in the year 1297 A.D., by the poet Ralha or Rāja Singh. The work describes the life of Jinadatta in 554 stanzas. Only one manuscript has been discovered so far which is kept in the Śāstra Bhandār of Jaina temple, Pātodi, Jaipur. Neminātha Caupai was written by Vinaya Candra Sūri some where between 1296 to 1301. This is a short work on the life of Neminātha written in Caupai metre.

Pradyumna Carita² was composed by the poet Sadhāru in Saṁvat 1411 (year 1354 A.D.) This is regarded as one of the first works of Braj Bhāsa in 701 stanzas. It is a kind of Sapta Sati. Pānde Jinadāsa wrote Jambu Swāmi Carita³ in 1587 A.D. It is a very good work which describes the life of Jambu Swāmi.

Rāmcandra who is famous by the name of 'Bālaka' is the author of Sita Carita⁴. It is a big work written in Hindī poem and was completed in the year 1716 A.D. Lakhamidāsa and Khusāla Canda Kālā wrote Yasodhar⁵ Carita in the year 1724 A.D. Both the works have been found in the Śāstra Bhandār of Jain Terāpanthi Badā Mandir. Khusāla Canda Kālā also wrote Dhanya Kumār Carita⁶ and Jambu Swami Carita. Parimall was a Hindī writer of 17th century. He composed Śripāla Carita⁷. Cetanakarma Carita⁸ was written by Bhaiyā Bhagwatidāsa of Āgra in the year 1675 A.D. It is an interesting work. Kīśana Singh wrote Bhadrabāhu Carita⁹ in the year 1723 A.D. It describes the life of Bhadra Bāhu, the last Śrutakevali.

1. Published by Digambar Jain Atīśaya Kṣetra Mahāvīrji, Jaipur.

2. Śāstra Bhandār Khandelwāl Pancāyati Mandir, Kāmā (Raj.)

3. Āmer Śāstra Bhandār, Jaipur.

4. to 8. Ibid

9. Śāstra Bhandār, Digambara Jain Terāpanthi Mandir, Jaipur.

Parihānand contributed a work Yaśodhara Carita¹ in the year 1613 A.D. Another Yaśodhara Carita² was also composed by Ajairāj in 1735 A.D. Bhaṭṭāraka Vijay Kīrti wrote Śreṇika Carita³ in the 1767 A.D. He was the Bhaṭṭāraka of Ajmer Gādi and took a great interest in collection of the manuscripts. His other work is Jambuswāmi Carita⁴ which was composed in the year 1770 A.D.

Kalyāna Kīrti was the writer of Cārudatta Carita⁵ in the year 1635 A.D. It describes the life of Cārudatta, a true lover of Basantsenā. Jodhrājā Gōdika wrote Pritinkara Carita⁶ at Sāngāner in the year 1664 A.D. Pannālāl Caudharī, the famous Hindī translator of 19th century translated the following works in Hindī.

1. Jambuswāmi Carita⁷ in the year 1873 A.D.
2. Jinadatta Carita⁸ in the year 1874 A.D.
3. Jivandhar Carita⁹ in the year 1877.
4. Gautama Swāmi Carita¹⁰

Nathmal Vilāl wrote two works as Jivandhara Carita and Mahipāla Carita. Both the works are available in the Grantha Bhaṇḍār of Jaina Temple, Pāṭodi.

HINDĪ WORKS ON RĀSA LITERATURE

There is a large literature on the subject like Rāsa written in Hindī by the Jaina writers. As a matter of fact, we find that the earliest works in Hindī were written by them. Here we shall give a brief history of such works.

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1. Grantha Bhaṇḍār of Tholiyā Jaina Temple, Jaipur.
 2. Ibid.
 3. Bhaṭṭārkiyā Śāstra Bhaṇḍār, Nāgaur.
 4. Āmer Śāstra Bhaṇḍār, Jaipur.
 5. Śāstra Bhaṇḍār Jaina Temple Paṭodi, Jaipur.
 6. Grantha Bhaṇḍār, Terāpanthi Jaina Temple, Jaipur.
 7. to 10. Ibid.

Bhārtaswar Bāhubālī Rāsa¹ seems to be the first work written by Śālībhadrā Sūri in the year 1184 A.D. The work describes the battle which was fought between Bharat and Bāhubali.

Candanbālā Rāsa :-was composed by poet Asagu in about 1257 A.D. The manuscript exists in the Brihad Gyāna Bhaṇḍār, Jaisalmer.

Sthūli Bhadrā Rāsa :-was written by Dharmā in the year 1209 A.D. The manuscript is preserved in the Abhaya Granthālaya, Bikāner.

Rewāntgiri Rāsa :-was composed by Vijaya Sena Sūri. It describes the historical importance of Rewāntgiri Tīrtha and was composed in the year 1231 A.D. The manuscript is available in Pāṭan Bhaṇḍār.

Neminātha Rāsa :-by Sumatigani written in Saṃvat 1270 i. e. 1213 A.D. The manuscript of the work exists in the Brihad Gyāna Bhaṇḍār, Jaisalmer.

Gaja Sukumāla Rāsa :-was composed by Delham, pupil of Jagat Candra Sūri. The date of the work is not given but as the time of Jagat Candra Sūri is about 1243 A.D. so the time of the poet may be 1255 to 1265 A.D. The manuscript is available in the Abhaya Granthālaya, Bikāner.

Gautama Rāsa was written by Vinayprabha in the year 1355 A.D. The work remained favourite among Jains and so its manuscripts are preserved in several Bhaṇḍārs.

Bhaṭṭāraka Sakal Kīrti was the great scholar of Saṃskṛit, but he wrote some works in Hindi also. He wrote Solah Kārana Rāsa in the 15th century.

In the same century Brahma Jinādāsa was a great scholar who wrote more than 30 Rāsas. He was the pupil of Bhaṭṭāraka Sakal Kīrti. Some of the names of the Rāsas together with their short description are given below :—

(A) Karma Vipāka Rāsa¹ :-It describes the fruits of Karmas and on the basis of actions. It narrates the stories of Rāma, Sita and other great personnels.

- (B) Sudarsana Rāsa¹ :—This is a Rāsa on the life of Seṭha Sudarsana who was famous for his character.
- (C) Śrīpāla Rāsa² :—This book describes in short the life of Śrīpāla and his wife Mainā Sundarī.
- (D) Ambikā Rāsa³ :—Ambika is a Jaina Goddess. It is in praise of the same.
- (E) Jambu Swāmi Rāsa⁴ :—The Rāsa describes the life story of Jambu Swāmi who had been a Jaina Sādhu in his young age.
- (F) Hanumata Rāsa⁵ :—Hanumāna is also regarded a great person in the Jaina mythology. The Rāsa describes his life in short.
- (G) Holī Rāsa⁶ :—It deals with the story of Holī according to the Jaina version.
- (H) Samyaktva Rāsa⁷ :—The Rāsa gives some stories according to the Jaina faith.
- (I) Rātri Bhojana Rāsa⁸ :—The book describes the demerits of taking food in night on the basis of story of Nagaśrī.
- (J) Ajitanātha Rāsa⁹ :—This describes the life of Lord Ajitnātha, the second Tīrthankara.
- (K) Nagakumāra Rāsa¹⁰ :—The life of Nāgakumāra is dealt with in this Rāsa.
- (L) Jīvandhara Rāsa¹¹ :—It describes the life of Jīvāndhara who is amongst the 169 great persons.
- (N) Nemiśvara Rāsa¹² :—The Rāsa describes the life of Neminātha, a Jaina Tīrthankara.
- (O) Rāmāyana Rāsa¹³ :—This is a short story of Rāmāyana according to Jaina version.

1. Āmer Śāstra Bhaṇḍār, Jaipur.

2. to 3. Ibid.

4. Agarwal Pancāyatī Mandir Śāstra Bhaṇḍār, Udaipur.

5. to 11. Ibid.

12. Śāstra Bhaṇḍār, Terāpanthī Mandir, Jaipur.

13. Agarwāl Pancāyatī Mandir Śāstra Bhaṇḍār, Udaipur.

- (P) Dharmaparīkṣā Rāsa¹ :—It is a summary of Dharma Parīkṣā written by Amitigati in Saṃskṛit.
- (Q) Bhavaīśya Datta Rāsa² :—This Rāsa describes the life of Bhāviṣyadatta.
- (R) Sukumāla Swāmi Rāsa³ :—This Rāsa gives the life of Sukumāla Muni, who is famous for his penance.

Ācārya Jinasena completed his Neminātha Rāsa in the year 1501. It is a very short book and available in the Śāstra Bhandār of Jaina temple Baḍā Mandir.

The 16th century was notable period for the writing of the Rāsas. Brahma Rayamalla, pupil of Bhaṭṭāraka Ananta Kīrti wrote six Rāsas. All these Rāsas are very important from the linguistic point of view, the names of the Rāsas are as follows :—

1. Nemīśvara Rāsa composed in 1558 A.D.
2. Hanumat Rāsa composed in 1559 A.D.
3. Pradyumna Rāsa composed in 1571 A.D.
4. Sudarśana Rāsa composed in 1576 A.D.
5. Sripāla Rāsa composed in 1573 A.D.
6. Bhaviṣya Datta Rāsa composed in 1576 A.D.

All these Rāsas are available in the Āmer Śāstra Bhandār, Jaipur.

Rūpacandra a famous Hindī poet of the same century wrote Neminātha Rāsa⁴. The work though a small one, describes the life of Neminātha in an artistic way. Tribhuvana Kīrti is the writer of Jivandhara Rāsa⁵. It was completed in the year 1547 A.D. Vidyābhusana wrote Bhaviṣya Datta Rāsa⁶ in 1543 A.D. The work contains 525 stanzas.

1. Āmer Śāstra Bhandār, Jaipur.

1. to 3. Ibid.

4. Āmer Śāstra Bhandār, Jaipur.

5. Ibid

6. Grantha Bhandār Jain Temple, Duni.

Bhaṭṭāraka Gyāna Bhūṣaṇa a famous scholar of 16th century wrote Ṣaṭkarma Rāsa¹ in Hindī. Bhaṭṭāraka Śubha Candra completed Palya Vidhān² Rāsa in the 16th century. Sumati Kīrti belonging to the same period completed Dharma Parīkṣā Rāsa³ in the year 1568 A.D. He also wrote Lunkāmata Nirākaraṇa Rāsa⁴ but he has not given the Date.

Bhaṭṭāraka Ratna Kīrti was a 16th century scholar. He wrote Neminātha Rāsa in a fine manner. Brahma Gyāna Bhūṣaṇa composed Hanumat Carita Rāsa⁵ in the year 1573 A.D. The work describes the life of Hanumāna according to the Jaina faith. Sītāharaṇ Rāsa⁶ was written by Jayasāgar pupil of Mahicandra. Vijaya Deva Sūri completed his work Sila Rāsa in the same century.

In the 17th century Anjanā Rāsa was written by Śānti Kuśal in the year 1610 A.D. In the same year Jayakīrti also completed his Aklanka Yati Rāsa. After its 5 years Matisāgar completed his work Dhannā Śāli Bhadrā Rāsa⁷ in the year 1615 A.D. This work was popular among both the sects and its manuscripts are preserved in various Bhaṇḍārs. Sanat Kumāra Rāsa⁸ was completed in the year 1620 A.D. by Pāsa Canda. Bhaṭṭāraka Jayakīrti wrote Vanḱa Cūla Rāsa⁹ in 1628 A.D. Thus we see that in the 17th century also the system of writing the Rāsas remained prevalent among the Jaina poets.

In the 18th century Sanghi Daulata Rāma of Būndī wrote Vrata Vidhāna Rāsa¹⁰. It describes the short stories on various vows.

ĀDHYĀTMA LITERATURE

In the Jaina Bhaṇḍārs of Rājasthān, works on Ādhyātma or spiritualism are available in good number. As a matter of fact, in every work written by a Jaina

1 Grantha Bhaṇḍār Agawāl Pancayatī Mandir, Udaipur.

2. to 4. Ibid.

5. Grantha Bhaṇḍār Sambhavanātha Jaina Temple, Udaipur.

6. Āmer Śāstra Bhaṇḍār, Jaipur.

7. Śāstra Bhaṇḍār, Tholia Jaina Temple, Jaipur.

8. Grantha Bhaṇḍār, Sambhavanatha Jaina Temple, Udaipur.

9. Āmer Śāstra Bhaṇḍār, Jaipur.

10. Ibid

authors there is some matter which relates to Ādhyātma. According to the Jaina principle, soul is the king of the body, which is nothing but a collection of matter or Parmāṇus. One who loves this body cannot get rid of the cycle of death and birth. There is no difference between common person's soul and supreme soul, but there exists only a difference of Karmas. The soul of a common person on account of ignorance does not realise its nature as different from body. Every soul possesses a power to become supreme soul. As the Jaina theory does not believe in God as the creator or destroyer of the world hence there is a large literature dealing with with soul.

SAMSKRIT WORKS

Ācārya Gunabhadra, the author of Uttara Purāṇa is one of the earliest Samskrit scholar (10th century A.D.) who wrote Ātmānuśāsan¹. It deals with the soul and its functions, if it lives within the body. The work is of a high standard. It contains 270 stanzas. The work is very popular and its manuscripts are found in most of the Jaina Grantha Bhaṇḍārs. Parswanāg also composed Ātmānuśāsan in Samskrit in the same century i. e. 985 A.D. It contains 77 Kārikās and the manuscript exists in the Jaisalmer Grantha Bhaṇḍār.

Yogasāra² divided into nine Chapters and written in samskrit is ascribed to Amitagati a famous scholar of Samskrit Literature. The other name of the work is Gītavītarāga. This is a didactic poem written in very simple language and consisting mainly of moral instructions. He also wrote a Sāmāyika Pāṭha³ which is also full of Ādhyātma material. Amrita Candra a samskrit scholar of 10th century wrote commentaries on Samayasār, a famous work on Ādhyātma literature, in prose and poetry, which is called Samayasār Vratu and Samayasāra Kalaśā. Both the commentaries are very popular and are read with great interest.

Muni Śundar Sūri of Tapāgacha (1379 to 1486) wrote Adhyatma Kalpadrum in Samskrit. The work is divided into 16 Chapters.

Yaśovijaya, pupil of Naya Vijay belonging to Tapāgacha composed Ādhyātmasāra. It is divided in seven chapters and the total number of Ślokas appearing therein is 948. The manuscript is in Jaina Grantha Bhaṇḍārs of Bikaner.

1. Published from Jaina Grantha Ratnākara Kāryālaya, Bombay.

2. Published from Bhārtiya Jaina Siddhānt Prakaśini Sanstā, Calcutta.

3. Ibid.

In the Thirteenth century Āśādhara composed Ādhayatma Rahasya, in Saṁskṛit poetry. It is very good work which describes the relations of soul with the body. The manuscript of this work has been recently found in Jain Śāstra Bhandār, Ajmer.

In the beginning of the 17th century Rājamal wrote Ādhyātma Kalpadrum a work, of high standard on Ādhyātma. It is in four Chapters containing about 200 ślokaś in all.

Somdeva a famous Saṁskṛit scholar also wrote Ādhyātma Taranginī which deals with this subject. Yasovijaygani of the Tapāgacha wrote Ādhyātma-Upniśat which is completed in four Chapters containing 77, 65, 44, and 32 stanzas respectively.

WORKS IN PRĀKRIT AND APABHRĀṂŚA

Ācārya Kundakunda was the first scholar who wrote several works in Prākṛit dealing with Ādhyātma literature. He belonged to Dravid Sangha in the Jaina community of the South. He is also called Vakragrīva-Elācārya Graddhapīcha and his original name is said to have been Padmanandin. According to the Paṭṭāwalis he belonged to 1st century A. D. Samayasāra, Pravacanasāra and Aṣṭapāhuda are his works in which there is a description of soul, supreme soul, world and body. This kind of literature is comparable with Upniśat literature. These works and specially Samayasāra and Pravacanasāra are regarded as the best works on Ādhyātmavāda. The book Pravacanasāra consists three Chapters having 92, 108 and 75 Prākṛit Gāthās. Samayasāra contains 439 Prākṛit Gāthās divided into 9 Chapters. Aṣṭa Pāhuda is divided in eight parts; Darśan (36 Gāthās), Sūtra (27 Gāthās) Carita (44 Gāthās) Bodha (62 Gāthās), Bhāva (163 Gāthās), Mokṣa (196 Gāthās), Linga (22 Gāthās) and Śīla (40 Gāthās). These works are very popular and are read with great interest. Their manuscripts are found and preserved in several Bhandārs of Jaipur, Nāgaur and Ajmer.

In the 8th century, Yogindu composed two marvellous works on Ādhyātmavāda in Apabhraṁśa language. One is Parmātma Prakāśa¹ and the other is Yogasāra². These have been written in most simple language. The relation between

4 Āmer Śāstra Bhandar, Jaipur.

Ātmā and Parmātma, body and soul, duties of a human being, condition and undurability of the world are described. These works are above standard and may be placed in the cadre of Santa literature.

Dharmadāsa Gani, a famous writer of Prākṛit wrote Updeśamālā¹ in 542 Gāthās. The book is popular both in Digambaras and Svetāmbaras and its manuscripts are available in most of the Bhandārs of Rājasthān. The work is in Prākṛit. One Vṛitti of the work was written in Prākṛit by Jaisingh pupil of Kṛṣṇanṛsi in Saṃvat 913 (856 A. D.) Apart from this commentary there are more than 20 commentaries written in Saṃskṛit and they are in the collections of the Jain Bhandārs of Rājasthān.

Kārtikeyānuprekṣā² is also one of the high class works written by Swāmī Kārtikeya. It contains 489 Gāthās and puts before us the real picture of the World, man and his relations. The book teaches how we should live and what we should do. It is divided in 12 parts which are called Bhāvnās. Bhaṭṭāraka Śubha Candra wrote commentary³ in Saṃskṛit in Saṃvat 1613 (1556 A.D.) and Jaya Candra Chābra translated it into Hindī prose⁴ in the 19th century.

Pravacana Sāroddhāra was composed by Nemicaṇḍra pupil of Amara Deva of Jina Bhadrā. It is a detailed exposition of Jaina Philosophy. The total number of the Gāthās is 1599.

HINDI WORKS ON ĀDHYĀTMAVĀD

There is a large literature in Hindī on Ādhyātma. Some work of Saṃskṛit and Prākṛi were translated into Hindī & some new works were composed. Dvādaśānuprekṣā⁴ of Lakṣmī Candra is the first work on this subject, written in old Hindī. It was composed in about 12th century. Roop Candra wrote Parmārthadohā Śatak⁵ which is purely on Ādhyātma. It contains 102 stanzas. His new work Ādhyātma Savaiyā⁶ has recently been discovered which is based totally on Ādhyātma Literature.

Rājamala a scholar of 16th century translated the Samayasāra a work of Kundakunda into Hindī prose. It was perhaps the first attempt to write in Hindī prose. The manuscript of the work is in the collection of Āmer Śāstra Bhandār, Jaipur of Vikram Saṃvat 1653 (1596 A.D.). Banārsī Dāsa a prominent Hindī writer wrote Samayasār⁷ Nāṭak in the year 1636 A.D. This is a most popular work and is

1. Āmer Śāstra Bhandar, Jaipur.

2. to 6 Ibid.

7. Published by Sasī Grantha Mālā, Delhi.

read widely. The manuscript of this work is housed almost in all the Grantha Bhandārs. Apart from this Banārsīdāsa also wrote Banārsī Vilās in which there are several small works.

Muni Mahicandra a Jaina saint wrote Ādhyātma Bārahakharī in about 14th century. A copy of this Bārahakharī is available in Āmer Śāstra Bhandār Jaipur.

Brahma Dīpa a famous Hindī writer of 17th century wrote Ādhyātma Bāvanī¹ and Brahma Ajita of the same century wrote Hānsagītā².

Hemrāja a famous Hindī poet of 17th century translated two works of Ācārya Kundakunda. Parmātma Prakāśa³ and Pravacanasāra⁴ into Hindī prose. The system of translating the Prākṛit Gāthās in Hindī prose is very good. Another Hem Rāja of the same time composed Dohā Śatak⁵ which is also a fine work and contains 101 Dohās. Pāndey Rūpacandra of Khartārgaccha translated Samayasāra, Nāṭaka of Banārsīdāsa into Hindī prose⁶. This work was completed in the year 1665.

Dīpacand Kāślīwāl of Rājasthān wrote Ātmāvlokan⁷ in the year 1720. Pandit Daulat Rāma Kāślīwāl wrote Ādhyātma Bārahakharī⁸ in the year 1741. This is perhaps the biggest work ever written on this subject containing more than 5000 verses. The only manuscript available is in the Jaina Śāstra Bhandār Baḍā Mandir, Jaipur. Pandit Todar Mal a famous scholar of 18th century translated Ātmānuśāsana into Hindī prose.

Jodharāja Godhā of Sāngāner (Jaipur) translated Pravacanasāra⁹ into Hindī poetry in the year 1677 A.D.

Apart from this there were several Hindī poets who wrote small works in Hindī. The poets like Rūpacandra, Banārsīdāsa Ānanda Ghana, Bhudhara Dāsa, and Dhyānat Rāi wrote Hindī Padas full of Ādhyātma matter.

1. Grantha Bhandar Mandir Lunkaranaji, Jaipur.

2. Śāstra Bhandār Naya Mandir Jaipur.

3. Śāstra Bhandār of Tholia Jain Mandir, Jaipur.

4. to 5. Ibid.

6. Āmer Śāstra Bhandār, Jaipur.

7. Ibid.

8. Śāstra Bhandar, Terapanthi Baḍa Mandir, Jaipur.

9. Āmer Śāstra Bhandār, Jaipur.

LITERATURE ON JAINA PHILOSOPHY

There is a large literature on the Jaina Philosophy in the Jaina Śāstra Bhandārs of Rājasthān. The earliest exponents of the Jaina Philosophy preached the doctrines in the Ardha-Magadhī Bhāṣā. The literature on Philosophy related to the Āgams is found in the Āgams like Sūtra Kratāṅga, Sthānāṅga, Samvāyāṅga, etc. All these works are in Prākṛit.

Ācārya Kunda Kunda wrote Pancāstī Kāya in Prākṛit which describes the five kinds of Astikāyas i.e. Jīva, Dharma, Adharma, Ākāśa and Kāla.

Samanta Bhadra, one of the most famous Philosopher of his time composed Āpta Mīmāṃsā in Saṁskṛit which is considered an introductory portion of the Jain philosophy. Alankāra a distinguished and famous philosopher of 7th century wrote commentary on Āpta Mīmāṃsā called Aṣṭa Sati. His other works are Laghiyastraya, Pramāna Sangrah, Nyāyaviniścaya, Siddhiviniścaya. These are authoritative works on Jaina Philosophy.

Haribhadra Sūri a great philosopher wrote works on Jaina Philosophy and supported views of Anekānta. Anekānta Jayapatāka, Śad Darśana Samuccaya. Anekānta Vāda etc. are his works. Mānikya Nandi (800 A.D.) was the author of Parīkṣāmukha, a short book on Jaina philosophy. This work has a commentary called Premeyakamal-mārtanda by Prabhācandra (about 825 A.D.). He also wrote Nyāyakumud Cundrodaya a commentary on the Laghiyastraya of Alankāra. Vidyānandi was also the authority on Jaina Philosophy. He wrote several works big and small ones which are Āptaparīkṣā, Patraparīkṣā and Aṣṭa Sahasrī and Pramānaparīkṣā are his famous works. He made commentary on Yuktyanuśāṅga of Samanta Bhadra also.

In the 10th century Davesena composed three small works of great importance called Laghunayacakra, Vrihadnayacakra with commentary and Ālāp Paddhati. Anant Vīrya wrote commentary on Parīkṣāmukha of Mānikya Nandi and the other on Siddhiviniścaya of Alankāra. The commentary on Parīkṣāmukha is called Prameya Ratnamālā.

To Hemcandra (1088 to 1172 A.D.) are attributed the Pramāna-Mīmāṃsā with his own commentary and Ananyayogyavchedikā in praise of Arhat. Devasūri a contemporary of Hemcandra is the author of Pramāṇanayatātvalokāṅkāra on which he himself wrote a commentary called Syādavāda Ratnākar. Candraprabha

wrote the Darśana Sudhī and Prameya Ratan Kosa (1100 A.D). The Vītarāga stuti of Hemcandra was commented by Malliseṇa in the year 1292 A.D. Maghanandi pupil of Kumārcandra wrote Padārthasāra.

Rāja Śekhara Sūri (1348 A.D) is the author of many works among which the Syādavādakalikā, and Panjikā, the commentary on Nyayakandali of Śrīdhara are worth mentioned. Somtilak wrote commentary on Śaṭdarśana (1335 A.D) which was composed by Haribhadra Sūri. Merutanga pupil of Mahendra Sūri wrote Śaṭ Darśana Nirṇaya in Saṁskṛit. Gunaratan Sūri, the pupil of Deva Sundara completed commentary called Tarka Rahāsyā Dipikā in 1409 A.D. on Haribhadra's Sad Darśana Samuccaya.

Dayāratan wrote Nyāyāratanāvalī in 1569 A.D. and Subhaga Vijaya composed Tark Bhāṣā Vārtikā in 1606 A.D. and Syādavāda Bhāṣā in 1610 A.D. Yasovijaya a prominent Saṁskṛit scholar of 18th century wrote several works on Jaina philosophy among which are Aṣṭasastivivarana, Anekāntavyavasthā, Gyāna-bindu, Jaina Tark Bhāṣa etc. etc. Last of all the works on Philosophy is the Nyāya Dipikā by Abhinava Dharma Bhūṣaṇa which is a very popular and short work and available in most of the Grantha Bhandārs.

SHORT STORIES OR KATHĀS

Short stories are very popular among the Indians from very early time. They are based on adventures, sea voyages and other occurrences and also on the imagination of those who could invent stories. But the Jainas along with the above characteristics adopted the form of the stories to present their doctrines. Most of the stories were written in order to present the Jaina doctrines through literary form.

Pādlipta Sūri was the first scholar who wrote Tarangavatī in Prākṛit. This work is mentioned in Āvaśyaka Viśesyabhāṣya of Jaina Bhadra Gani. The manuscript of this work is not available in the Jaina Grantha Bhandārs. But Tarangalola which is based on Tarangavatī Kathā is available in Jaina Grantha Bhandārs, Bikāner. There are 1643 Gāthās in the work. This is a very good romantic love story Dr. Winternitza called it earliest religious novel (Dharma Kathā).

Haribhadra Sūri was a famous writer of Rājasthān. Samraicakahā, Virangad Kathā, Kathākoṣa and Dhūrtākhyān are the some of his works. All these works are in Prākṛit language, and they may be described as religious stories. Among these works Samaraicea Kahā is the most famous work and it is proto-type copy of Tarangavatī.

Siddharsi an other famous story writer completed his work Upamiti Bhāva Prapanca Kathā, in Saṁvat 906 i. e. 849 A.D. This is a good and interesting work.

In Vikram Saṁvat 989 (932 A. D.), Harisena wrote Kathā Koṣa¹ in Apabhraṁśa. The Kathā Koṣa may be called a rich mine of tales or Treasury of stories. The work contains 158 stories written in very simple language. Several of these stories belong to Universal literature.

Another Kathā Kāvya² Ratnākaraṇḍa in Apabhraṁśa is of Sricandra containing 53 tales in equal number of Chapters. The work pertains to 10th century.

Kathā Koṣa Prakaraṇ which was written by Ācārya Jineśvara in the year 1092 A.D. contains 36 main stories and 5 secondary stories. Gyaṇpancamī Kathā is the collection of ten stories namely Jayasena Kahā, Nanda Kahā, Bhadda Kahā, Vīra Kahā, Kāmtā Kahā, Gunrāj Kahā, Dharma Kahā, Devī Kahā and Bhaviṣya Kṇhā. The author of these stories is Maheśvara Sūri. All of them are in the Prākṛit language. Vijay Candra³ Kevalin was written by Candraprabha Mohatta in 1070 A.D. There are eight stories in the collection.

Kālkacārya Kathānaka is a short novel in Prākṛit prose and poetry. The story is very interesting and gives some historical facts. It is regarded a work of 10th century.

Mahendra Sūri is the writer of Narmadā Sundarī Kathā (1130 A.D). The work is in Saṁskṛit. Nārcandra Sūri pupil of Devprabha Sūri is the writer of Kathā ratna Sāgar in Saṁskṛit. Another Kathā Sangraha is a collection of 81 moral stories in Saṁskṛit prose. It was composed by Rāja Śekhara of the Harṣapura Gacha. Kathā Mahodanī is a collection of 157 stories based on the Karpūra Prakaraṇ of Hariṣena. It was composed in Saṁvat 1504 (1447 A.D.), by Soma Candra Gaṇi pupil of Ratna Śekhara Sūri of Tapāgacha. Rājsekhar-Narpati Kathā was written in Prākṛit by Jina Harṣa pupil of Jaya Candra of Tapāgacha. He was a scholar of 15th century. Śomakīrti pupil of Bhīmaśena composed Saptavyāsana Kathā in 1469 A. D. Guṇakar Sūri was the writer of Samyaktva Kaumadī. It contains more than 60 stories. These are told in the style of Pañcatantra. In 1400 A.D. Jayaśekhara also completed Samyaktva Kaumadī in Saṁskṛit. Somadeva finished his work Samyaktva Kaumudī³ Kathā in Saṁvat 1573 (1516 A. D).

1. Āmēr Śāstra Bhaṇḍār, Jaipur.

2. Ibid.

3. Śāstra Bhaṇḍār Tholia Temple, Jaipur.

This¹ was translated into Hindī by Jodhrāj Godika in Saṁvat 1724 (1667 A.D). He was a Rājasthāni scholar. Lal Candra Vinodilal also composed Samyaktva Kaumudi Katha² in Hindī in Saṁvat 1879 (1822 A.D).

Punyaśrawa Kathā Koṣa³ was written by Mumukṣu Rāmcandra. This is a very favourite book which tells stories which are the root of Punya. There are 65 stories in the work. This⁴ was translated into Hindī prose by Daulatrāma in the year 1720 A.D. These stories are read with great interest in the Digambar Jaina community.

Kathā Ratnākara a collection of 258 stories was composed by Hemvijaygani in Saṁvat 1600 A.D. This work is divided into 10 Tarangas.

Bhārāmalla a Hindī Scholar of 17th century wrote four stories called Darśana Kathā⁵, Nisi Bhojan Kathā⁶ Dāna Kathā⁷, and Sila Kathā⁸. The stories are written in a very simple language and are very popular. The manuscripts of these stories are available in several Bhandārs.

Apart from these works the manuscripts of Pancatantra and Hitopadeśa are available in several Bhandārs of Rājasthān. These are also read with great interest.

SUBHĀṢITA AND NĪTI ŚĀSTRA

There is a good number of works written by Jaina Scholars on the subject of Subhāṣita and Nīti Śāstra.

Amogha Varṣa composed Prasnottar Ratna Mālā in the 8th century A.D. in Saṁskrit. It contains 30 Saṁskrit stanzas on morality. There are two main commentaries on this. One is by Hemprabha and other by Davendra of 1276 A.D. and 1372 A.D. respectively.

1. Śāstra Bhandār, Tholia Jaina Temple, Jaipur.
2. Āmer Śāstra Bhandār, Jaipur.
3. Śāstra Bhandār, Digambara Jain Terāpanthī Mandir, Jaipur.
4. Ibid.
5. Śāstra Bhandar Tholia Jaina Temple, Jaipur.
- 6 to 8. Ibid.

Somadeva wrote *Nītivākyamrata*, a very good work on *Nīti Śāstra* in Saṁskṛit. This was completed in 959 A.D. *Nīti Śāstra* was also written by Tīlak Prabha Sūri, pupil of Devendra Sūri of the Pūrṇima Gachā. Indranāṇḍi was the writer of *Nītisāra*. It contains 113 stanzas in Saṁskṛit.

Kṣātra Cūdamanī also called *Jīvandhara Carita* was the work of Vādībha Singh. It is good work of *Nīti Śāstra* and gives also life sketch of Jīvandhar,

Mallisena, a Saṁskṛit scholar of 16th century wrote *Sajjan Citta Ballabha*¹ which contains 26 moral stanzas. *Ratanmālā*² is ascribed to Śīva Koti. It contains 67 stanzas in Saṁskṛit. In the 18th century Devīdāsa wrote *Rājñīti Kavita*³ in Hindī which contains 113 verses.

SUBHĀṢITA

Amṛti Gati, a famous Saṁskṛit writer wrote *Subhāṣita Ratna Sandohā*⁴ in the year 994 A.D. It has 32 Chapters on the rules of ethics both for monks and laity.

Somprabha Sūri was a famous writer of *Suktī-Muktāvalī*⁵ in Saṁskṛit. This is also known by the name of *Sindūrprakarana* and contains a collection by 103 Saṁskṛit stanzas on different subjects of morality. Banārsīdāsa a famous Jaina Hindī poet of 17th century translated it into Hindī poem. The work is equally popular both among the Digambaras and Svetāmbars. Most of the Śāstra Bhandārs possess the manuscripts of this work.

*Subhāṣitāvalī*⁶ was composed by Sakalkīrti in the Saṁskṛit. It contains 392 Saṁskṛit Ślokas. Śubhacandra pupil of Vijaykīrti wrote *Subhāṣitārṇava*⁷ in Saṁskṛit. Both the works are read with great interest, and their manuscripts are available in good number.

*Sūktāvalī*⁸ is a portion of *Padmanandī Pancavinsatī* which was written by Padmanandī in Prākṛit. This also has a good response.

1. Āmer Śāstra Bhandār, Jaipur.

2. Bhaṭṭārkiya Śāstra Bhandar, Nagaur.

3. Śāstra Bhandar Jaina Temple Tholia, Jaipur.

4. Āmer Śāstra Bhandār, Jaipur.

5 to 8 Ibid

Subhāsītāvali was a work of Tilakpiabha Sūri. Sūktāvali is the work of Vijaysena pupil of Harisena. It is also called Karpūi Prakaran. It was composed in about 1550 V. S. (1493 A.D). Laxmi Vallabhagaṇi also collected some sūktis in 16th century, in Saṁskṛit.

There is also a good literature on this subject in Hindī. The poets like Ṭhakursi (16th century), Chihal (16th century), Vūca Rāja (16th century), Rūpcanda (17th century), Hemrāja (17th century), Bhudhardāsa (18th century) Dhyānat Rāi (19th century) wrote several small works in Hindī. Chihal wrote Bāvani¹ in the 16th century which is full of moral teachings. Doha Śataka² of Rūpcanda is a famous work on the subject. Banārsīdāsa wrote Bāvani³, Upadeśa Śatak⁴ and other small poems which are collected in the Banārsī Vilāsa⁵. Manohardāsa composed Gyān Cintāmani⁶ in Saṁvat 1729 which is full of subhāsitas.

Bhudhardāsa, a famous Hindī writer composed Jaina Śataka⁷ which contains several Hindī stanzas on Subhāsita. Hemrāja in the 17th century wrote Dohā Śataka⁸ which deals with this subject. Pannālāl Caudharī translated the Subhāsītāvalī⁹ into Hindī in the 19th century.

There are hundreds of manuscripts of Nīti Śataka¹⁰ of Bhartrihari and Kāmandakiya Nītisār¹¹ in the Jaina Śāstra Bhandārs of Rājasthān. In some of the Bhandārs the number of the manuscripts are more than 50. This shows the popularity of these works amongst Jains.

1. Āmer Śāstra Bhandār, Jaipur.
2. to 3. Ibid.
4. Śāstra Bhandār Tholia Jaina Temple, Jaipur.
5. Ibid.
6. Āmer Śāstra Bhandār, Jaipur.
7. Ibid.
8. Śāstra Bhandār of Tholia Jaina Temple, Jaipur.
9. Śāstra Bhandār of Bābā Dulicand, Jaipur.
10. Āmer Śāstra Bhandār.
11. Ibid.

JYOTIṢA LITERATURE

There are numerous works on Jyotisa literature written by the Jaina authors & which are available in the Jaina Bhandārs. The Jainas contribution towards Jyotisa literature is quite large. Astronomy, Astrology and Mathematics formed the main divisions of this Branch, and it can be safely said that contributions of the Jaina Scholars towards all the three branches are considerable.

Sūryapragṇaptī, Candragṇapti and Jyotisa Karanda which are written in Prākṛit language deal with Astronomy. Malayagiri of the 4th century wrote commentaries in Saṁskṛit on all the three works.

Bhūwan Deepak was composed in Saṁvat 1221 (1164 A.D.) by Padmaprabha, pupil of Devasūri of the Nāgpurīya Tapāgaccha. A commentary was written on this work by Singhatilak Sūri in Saṁvat 1326 (1269 A.D.).

Udayaprabha is the author of Ārambhasiddhi which deals with Astronomy. Hemahansa Gaṇi wrote commentary on it in Saṁvat 1514 (1457 A.D.). Ṭhakkār Pheru wrote Jyotisāsāra in 1315 A.D. It is in Prākṛit and deals with astronomy and astrology both.

Haribhadra Sūri wrote Lagan Śuddhi. Nārcandra, the famous Astrologer composed Nārcandra Jyotisa Śāstra in 257 stanzas. He belonged to Maldhari Gaccha. This is a very popular work and therefore its manuscripts are found in several Bhandārs of Rājasthān.

Harsakīrti wrote Jyotisa Śāstra. It contains three Chapters. He also composed Janmapatrī Paddhati and Lagnavicāra in Saṁskṛit. Jyotisa Sāra was composed in Saṁvat 1621 (1564 A.D.) by Hira Kalaśa of Khartar Gaccha. It is in Prākṛit and contains two Chapters.

On the subject like Mathematics Jain scholars showed great interest. Mahāvīrācārya was the first scholar who contributed to this field one of the richest works on Mathematics by writing Ganitasāra sangrah. He was a 8th century scholar and lived at the time of Amoghavarśa, the Rīṣṭakūta Prince. Śrīdharācārya wrote Ganitāsar in the year 1046 A.D. This is also in Saṁskṛit. In the 12th century Rājāditya, a great scholar of Mathematical science composed Vyavahāra Ganita in Saṁskṛit. Līlāvātī which is also a famous work on this science remained popular amongst the Jainas and commentaries both in Saṁskṛit and Hindī have been written by them. Hemarāja, a 17th century scholar composed in Hindī a work named Ganitīsār

GRAMMAR

In the field of Grammar also contribution of the Jainas is quite large. Pūjyapāda was the first Jaina Grammarian in Saṁskṛit, who wrote Jainendra Vyākaraṇa¹ in Saṁskṛit. The original text has come down in two versions. One version has 3000 Sūtras and other contains 3700 Sūtras. On the first version two commentaries were written. Mahāvrat² by Abhayānandī (750 A.D) and Pancavastu³ by Srutakīrti. The second version also contains two commentaries one by Somadeva (11th century A.D) which is called Śabdārnava Candrikā and the second is by Gunanandī which is called Prakriyā.³

Śakatāyan was another prominent Grammarian who wrote a grammar called Śabdānuśaṣana⁴. He lived between Śaka year 736 and 789. He also made commentary called Amogha Vṛtti. This work is on the model of Grammar of the Jainendra and Pāṇini. It contains 3200 stanzas..

Hemcandra was another famous Grammarian who wrote Siddha Hema Śabdānuśaṣana. He also wrote commentary called Laghuvrat² and Vṛhad Vrat². There are about 28 commentaries on Śabdānuśaṣana. Some of them written by the author himself and others by the different scholars.

Gunaratan Sūri pupil of Davendra Sūri composed Kriyāratna Samuccaya³ in the year 1409 A.D. Kavi Kalpadrum was composed by Hansukla. He composed his work according to the system of Hemcandra's grammar.

Sarvavarman, who was the contemporary of Guṇādhyā was engaged to teach grammar to King Sātavāhan. He devised a very simple system of simple grammar which is contained in Kātantra Rūpamālā. The book is very popular and easy to study.

D R A M A

There are some manuscripts relating to dramas in the Grantha Bhandārs of Rājasthān. Dramas written by non-Jaina authors are also available in these Grantha Bhandārs.

1. Grantha Bhandār Dīgambar Jaina Bada Terapanthī Mandir, Jaipur.

2. Ibid.

3. Published by the Sanātan Jaina Granthāmala, Vārāṇasī

4. Published by Jethārām . . . dji P

5. Published in Y. J. G

Hastimala a famous Jaina dramatist wrote dramas in Śaṁskrit. The names of the dramas are as under :—

- (1) Vikrānta Kaurava¹ or Sulocanā Nāṭaka.
- (2) Maithali Kalyāna²
- (3) Subhadra³
- (4) Gyāna Suryodaya⁴

In the 12th century Rāmacandra Sūri pupil of Hemacandra Sūri wrote Nala Vilāsa Nāṭak in Saṁskrit. It is a ten act drama. His dramas are as follows.

- (1) Kaumudi Mitrānand (Prakarana)
- (2) Nirbhaya Bhīma (Vyāyoga)
- (3) Mallikā Makaranda (Prakarana)
- (4) Yādavābhyudaya (Nāṭak)
- (5) Raghuvilās (Nāṭak)
- (6) Rohini Mrigāṅka (Prakarana)
- (7) Vanamalā (Nāṭak)
- (8) Satya Hariścandra (Nāṭak)
- (9) Raghavābhyudaya (Nāṭak)

Candra Lekhā Vijaya Prakarana was composed by Muni Deva Candra pupil of Hemacandra. It is in Prākṛit and Saṁskrit. A manuscript of this work is preserved in the Grantha Bhaṇḍār, Jaisalmer. A manuscript of Hammir Mardan by Jayasingh Sūri dated Saṁvat 1296 (1239 A.D) is also preserved in the Jaisalmer Bhaṇḍār.

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1. Published in the M.D.G. series Bombay.
 2. Ibid.
 3. Preserved in the Jaina Siddhanta Bhavan, Ārah.
 4. Ibid.

Gyān Sūryodaya Nāṭak¹ was composed in Saṁvat 1591 (1534 A.D.) by Vādicandra Sūri pupil and successor of Prabhā-candra, successor of Gyāna Bhūsana of the Sarasvatī Gacha.

On the drama of Anargha Rāghava, there are three commentaries written by Jaina authors namely Jina Harṣa Gaṇi², Devaprabha³ and Nārcandra Sūri⁴.

The manuscripts of the various dramas written by great dramatist like Kālidāsa, Śūdrak, Viśākhadatta etc. are also available in the Jaina Grantha Bhandārs of Rājasthān. Apart from these famous dramas, Partha Parākrama Vyāyoga written by Yuvarāja Prahlāda and Dūtangad of Subhaṭa Kavi are also preserved in the Grantha Bhandār of Pāṇḍya Lūṅkarana., Jaipur.

A manuscript of Sabhāsāra Nāṭaka written by Raghu Rāma in Hindi is available in the Grantha Bhandār of Terāpanthī Jaina temple, Jaipur.

ĀYURVEDIC WORKS

On the subject of medicine also the contribution of the Jaina Scholars is not meagre. They preserved the literature in both ways i. e. by way of writing new works and preserving the old ones written by the non-Jaina authors. Such kind of manuscripts are good in number in the Grantha Bhandārs. We find several references according to which hundreds of works were composed by the Jaina scholars but most of them are not available in the Grantha Bhandārs. We shall describe here only those works which are available.

Jagat Sundarī Prayogamālā⁵ was composed by Yaśah Kīrti in Prakrit. It deals with the medicines. Cāmundrāja wrote Jvara Timira Bhāskar⁶ in Saṁskrit. The work mainly deals with the various kinds of fever. The work remained popular in the past.

1. Āmer Śāstra Bhandār, Jaipur.

2. Sangha Bhandār Prafoliavādā, Pātan.

3. Ibid.

4. Brīhad Gyāna Bhandār, Jaisalmer.

5. Śāstra Bhandār of Dīgambar Jaina Temple Terāpanthī, Jaipur.

6. Āmer Śāstra Bhandār, Jaipur.

Ugrādityacārya wrote Kalyāna Kārikā¹ in Saṁskṛit. It contains 22 Chapters and deals with the medicines. It states that a sound body alone can contain a sound soul. Amṛitaprabha Sūri also composed Yogaśatak, a Hindī translation of it is also available in the Śāstra Bhandār of Rāja Mahal (Tonk Dist).

Harsa Kīrti completed Yoga Chintamani² or Vaidyak Sārodhār in the year 1603 A. D. The work is very popular and its manuscript copies are available in most of the Bhandārs. Vaidyaka Sāra³ Sangrah was composed by Rāmcandra in Hindī in the year 1567 A. D. Rāmcandra was pupil of Jina Sena Sūri.

Nayanasukha son of Keśava composed Vaidya Manostav⁴ in Hindī. It is a work of the 18th century. As the author was a resident of Jaipur, its manuscript copies are available in most of the Bhandārs of Jaipur City.

Tabbā commentary was written by Rūpacandra of Khartargachā on Sannipāta Kalikā in Hindī in Saṁvat 1731 (1674 A. D). Cainsukha composed Tabbā commentary on Pathyā Pathya Nirṇaya in Saṁvat 1835 (1778 A. D). Gyāna Sūri wrote commentary on Mādhavanidan a famous work of Āyurveda.

Apart from the works there are several Gutakās which are exclusively written on the subject. Most of them are written in Hindī and describe several kinds of prescriptions. In this respect there is a great scope for research.

CHANDA ŚĀSTRA

The Jainas produced quite a large literature on Prosody also. Mahākavi Svayambhu¹ a great scholar of Apabhramsa wrote Chandonuśāṣan. It is a very popular work.

Jayaḍeya was the another scholar who wrote Chanda Śāstra² in 8th century A.D. A commenrary on which was written by Śrī Vardhana Harṣa and Sricandra.

1. Bhaṭṭārkiya Śāstra Bhandar Śaravana Belgolā.

2. Āmer Śāstra Bhandar, Jaipur.

3. to 4. Ibid.

5. Jaina Granthāvalī published by Jaina Svetāmbara Conference Bombay 1919 A D

In Vikrama Samvat 1050 (993 A. D), Jayakīrti composed Chandānuśāsana.¹ Chanda Kosa² was completed by Ratan Śekhara pupil of Hema Tilak of Nagpuriya Tapagacha. It consists of 74 Prākṛit Gāthās. Nanditādhyā,³ Chanda Sūtra of Devanandī is a work on Prākṛit metres. Its correct name is Gāthā Lakṣana. A commentary on it is also available which was made by Ratan Candra.

Hemcandra Sūri completed Chandonuśāsana. The author himself wrote its commentary which is a popular work on prosody and its manuscripts are available in most of the Bhandārs. Amarcandra wrote Chanda Ratnāvalī in Saṁskṛit in the 13th Century. Prakṛit Chand Kosa by an unknown writer is preserved in the collection of the Śāstra Bhandār of Lūnkarānjī Pāndya Jaipur. It is a good work on this subject. Pingal Chand Śāstra by Śrī Nānūrāma in Hindī is in Śāstra Bhandār. Terāpanthī Māndir, Jaipur. The total number of verses is 1058.

Harirāma in the year 1651 A. D. wrote Chandaratnāvalī⁴ which contains 211 Hindī verses. Apart from these works, there are several manuscripts of Śrutabodha written by Kālidāsa and Vṛatta Ratnākara by Bhatta Kedāra. Some of the Bhandārs contain more than 10 manuscripts of these works. The Jains wrote commentaries on these works also. Somacandra Gaṇi wrote a commentary on Vṛatta Ratnākara in Vikrama era 1329 (1272 A D.)

L A X I C O G R A P H Y

There are several works on Laxicography written by Jaina authors. The earliest text on which numerous manuscripts are available in the Jaina Bhandārs is the Nāmalingānuśāsan of Amar Singh. There is a difference of opinion regarding Amarsingh. But it is a very popular work.

After Amarsingh, a great poet Dhananjaya wrote Nāma Mālā. The work is very much popular amongst the Jains. It was translated into Hindī by Kavi Bānārsīdāsa in Samvat 1690 (1933 A.D). The work is very simple but useful.

Acārya Hemcandra (1088–1172 A. D.) wrote Abhidhāncintāmani-Nāma-Mālā. It is a famous Laxicon of Hema Candra. It consists of six Kāndas.

1 Brihad Gyāra Bhandār, Jaisalmer.

2 Edited by H. D. Velankar in Bombay University Journal Art & Law, May 1933.

3 Āmer Śāstra Bhandār, Jaipur.

4 Grantha Bhandār Jaina Temple, Pāṭodi.

Anekārtha Saṁgrah and Nighaṇṭu are its supplement. There are several commentaries of the work available in the Jaina Grantha Bhandārs. The commentaries made by Kuśala Sāgara, Bhānu Candra Gaṇi, Sādhu Ratan and Srivallabhagaṇi are well known.

Ekāśara Nāmamālā was written by Sudhākalaśa pupil of Rāja Śekhar Sūri of Harśapuriya Gacha. Apart from these works the following works are also available in the Bhandārs outside Rājasthān.

1. Śabdabheda Nāmamālā¹ by Maheshwar Sūri Saṁvat 1650 (1593 A.D).
2. Nāmā Mālā Sangraha² by Upādhyāya Bhānu Candra
3. Śārdī Nāma Mālā³ by Harsa Kīrti Saṁvat 1660 (1603 A.D.).
4. Śabda Ratnākara⁴ by Sadhu Sundargani⁵ of Saṁvat 1680 (1623 A.D.)
5. Ekāśara Nāmā Mālā⁵ by Viśva Sambhu 1550 (1493 A.D),

P Ū J Ā—L I T E R A T U R E

There is a large literature relating to Pūjā and Pratisthā in the Jaina Grantha Bhandārs, of Rājasthān. Pūjā is one of the six essential daily duties of every Jaina layman. They offer eight kinds of articles to deity and recite some stanzas while offering the articles.

Some of the famous Pūjā works which are generally read with great interest are as follows :—

S. No.	Name of work	Composed by	Language	Year
1.	Jīnsamhitā	Jīnsenācārya	Saṁskrit	9th century
2.	Dharmacakra Pūjā	Mahākavi Vīra	„	11th „
3.	Pratisthāsār or Jinayagya Kalpa	Āśādhar	„	13th „

1. Jaina Granthāvali published by the Jaina Svetāmbara Conference, Bombay.

2. Delā Upsārāya Bhandār. Ahmedabad.

3. Jain Siddhānt Bhawan, Arrah.

4. Published in Y. J. G. series No. 36, Vārānasi,

5. Delā Upsārāya Bhandār, Ahmedabad.

4. Pratiṣṭhāsāra Sangraha	Vasunandi	Saṁskrit	13th century
5. Daśalakṣaṇa Pūjā	Bhāv Sharma	Prākṛit	15th „
6. —do—	Raidhu	Apabhraṁśa	„ „
7. Ṣoḍaśakāraṇa Jaimāl	Raidhu	„	„ „
8. Vrihat Siddhi Pūjā	—	Saṁskrit	„ „
9. Ganadhar Valaya	Sakal Kīrti	„	„ „
10. Daśalakṣaṇa Pūjā	Abhayanandi	„	„ „
11. Caturvidha Siddha Cakra Pūjā	Bhānukīrti	„	16th „
12. Jinasahasranāma Pūjā	Mūni Dharmchand	„	16th „
13. Ṛisimandal Pūjā	Mūni Gunanandi	„	16th „
14. Cāritra Śuddhi Vidhān	Śubha Candra	„	17th „
15. Sardhadwaya Dwīpa Pūjā	„	„	„ „
16. Rohini Vrat Pūjā	Mandalacārya Śrī Keśava	„	„ „
17. Dharmacakra Pūjā	Dharma Bhūṣaṇa	„	„ „
18. Panca Parmeṣṭi Pūjā	Yaśonandi	„	„ „
19. —do—	Śubha Candra	„	„ „
20. Dhamacakra Pūjā	Yaśonandi	„	„ „
21. Trinśatcaturvīṁśanti Pūjā	Śubha Candra	„	16th century
22. Karm Dahan Pūjā	„	„	16th century
23. —do—	Ṭekacand	Hindī	18th „
24. Solahkaran Pūjā	Dhyānat Rai	Hindī	18th „
25. Adhāi Dweep Pūjā	Ḍālu Rām	Hindī	1822 A.D.
26. Indra Dhvaj Pūjā	Viśva Sena	Saṁskrit	1853 A.D.
27. Causatha Ridhi Pujā	Swarūp Cand	Hindī	1853 A.D.
28. Caturvīṁśati Tīrthānkar Pujā	Ramcandra	Hindī	19th century
29. —do—	Vrindavan	Hindī	19th century
30. Tīnaloka Pūjā	Ṭekacānd	Hindī	1771 A.D.

STOTRA LITERATURE

The Jaina Ācāryas wrote hundreds of the small prayers in praise of Tirthankaras and other great personalities. These are called stotras or stutis. The stotras are found in Prākṛit, Apabhraṁśā, Saṁskṛit and Hindī languages. Although according to the Jaina Philosophy God is neither the Creator nor the Destroyer of the Universe and in this sense they do not praise the Tirthankaras yet as the Tirthankaras are the omniscient and have attained the Nirvāṇa and because they guided the people, how to get rid of the ties of the Karmas, their praise is sung and hundreds of the works have been written in the shape of stotras. The stotra works written by the Jaina scholars are numerous. There is not a single Grantha Bhandār in which some stotras are not available.

Samant Bhadra, a great Philosopher of 6th century wrote two stotras. One is Yuktyanuśāṣana¹ written in the praise of Lord Mahāvīra and the other is Swāyambhu Stotra² which is in praise of all the twenty four Tirthankaras. There are two commentaries on these stotras. One is written by Āśādhara and the other is by Pandit Prabhācandra. Yuktyanuśāṣana is a philosophical stotra which serves both the purposes.

Muni Māntūṅga composed Bhaktamāra stotra in Saṁskṛit. The stotra is very popular in the Jaina community and has great reputation among the Digambaras and Svetāmbars both. The time of the scholar is not known but according to some scholars, the poet might have lived as early as the beginning of the 3rd century A.D. The stotra is learnt by heart by every Jaina layman. It has 48 stanzas.

Ācārya Jinasena is the writer of Jinasahasranāma. It is divided into 10 Chapters and describes the one thousand names of the Jina. The stotra is also a favourite stotra. Three commentaries are available on this stotra. One is of Amar Kīrti³, the other is of Viśva Sena pupil of Viśāl Kīrti of Kāsthā Sangha, and the third is of Śrutasāgar⁴, a famous scholar of 17th century. Ācārya Padmanandi of 7th century composed Darśana Stotra which is remembered by every Jaina layman.

1. Āmer Śāstra Bhandār, Jaipur.

2. to 3. Ibid.

4. Śāstra Bhandār, Digambara Jain Terāpanthī Mandir, Jaipur.

Dhananjaya, a famous scholar of 8th century wrote Viśāphāra stotra in praise of Lord Pārśwanātha. It has 25 stanzas. It is also one of the five stotras which are read by Jainas with great devotion.

Ajiya Śāntīthava (Ajita Śānti Stava) was composed by Nandiṣena who lived perhaps earlier than the 9th century. The stotra is in Prākṛit and is in the praise of Ajita and Śāntinātha Tīrthankaras. Jina Śataka is a collection of a hundred stanzas in praise of the Jinas composed by Jambukavi. Vādirāja a famous scholar of Saṁskṛit of 11th century wrote Ekibhāva Stotra. It is available in most of the Jaina Grantha Bhandārs. Bhūpāl Kavi constructed a hymn called Caturvinśati Stavan' in the praise of 24 Tīrthankaras in Saṁskṛit. This is also a favourite stotra.

Abhayadeva Sūri, the celebrated commentator of the 11th century composed Jayatīhuyana Stotra in Apabhraṁśa. It is also in praise of a Jina. Jina Vallabh Sūri wrote several stotras out of which 'Ajita Śānti Stotra', Jina Kalyāṇaka stotra, 'Vīrastavan' are some of them.

Rāmacandra Sūri also wrote several stotras, some of which are Yugādideva dvātrīṁśikā, Muni Suvratadvātrīṁśikā. Ādideva Stavan, and Nābhīstavana.

Just like Bhaktāmara stotra, Kalyāṇa Mandira stotra is also well known and is equally esteemed by both the sects. The stotra was written by Kumuda Candra. It is a hymn written in the praise of Pārśwanātha.

Āśādhara a famous scholar of the 13th century wrote Jinasahasranāma Stotra in 1230 A. D. He also wrote commentary on Bhupāl Caturvinśatī, a stotra written by the Bhupāl poet in praise of 24 Tīrthankaras.

Jina Prabha Suri, a scholar of the 14th century wrote Gotama Stotra. Jinastuti, Panca Parmestī Stavan, and commentaries on Ajita Śānti Stavan, Upasargahara Stotra, Bhayahara Stotra and Mahāvīra Stavana. Bhuvanātunga Suri also wrote comentary or Vṛitti on Ṛṣi Mandala Stotra in the 14th Century.

Aklanka Stotra was written by Aklanka son of Jinadāsa. This is also in praise of Jina. Devavijaya Gani wrote Jinasahasranāma on the same lines written previously by Jinasena and Āśādhara. Caturvinsati Jina Stuti have been written by various authors. Some of the famous poets are Bhupāl Kavi (13th century), Jinaprabha Suri (of Khartargachā), Bappabhattī, Sobhan, Sīdhānt Harśa (1448.) Sakal Kīrti (15th century), Punyaśīla Gaṇi, and Keśavasena (16th century) etc.

Kamala Prabha wrote Jinapanjara Stotra in Saṁskrit. Padam Prabha composed Pārswanātha Stotra in Saṁskrit and Muni Rājasingh wrote Pārśwa Mahimna Stotra. Śāntinātha Stotra was written by Padmasundar in the 15th century while Viṣṇu sena Suri composed Samavasaraṇ Stotra.

In the Hindi language also there are numerous works on Stotra literature. Some of them are translations of the Saṁskrit or Prākṛit stotras while others are original one. Hundreds of Stotras which are called Bhajanas and Padas in Hindi written by the various poets namely :—

1. Delha	14th Century
2. Sakal Kīrti	15th "
3. Brahma Jinadāsa	15th "
4. Chīhal	16th "
5. Ṭhakursi	" "
6. Vucarāja	" "
7. Rūpacand	" "
8. Ānandaghana	17th "
9. Banārsidāsa	" "
10. Vidyānanda	" "
11. Brahma Gulāla	" "
12. Pāndey Jinadāsa	" "
13. Harsa Kīrti	" "
14. Samayasundara	" "
15. Hīrānand	" "
16. Hemarāja	" "
17. Deepchand Kāśīwal	18th Century
18. Acalā Kīrti	" "
19. Daulat Rāma	" "
20. Bhaiyā Bhagwatidāsa	" "
21. Jagat Rāma	" "
22. Brahma Gyānasāgar	" "
23. Bhudhar Dāsa	" "
24. Ṭodarmala	" "
25. Jayacandra Chābrā	19th "

26. Tekacandra	19th Century
27. Ḍālu Rāma	„ „
28. Naval Kavi	„ „
29. Vrindāvana	„ „
30. Dhyānat Rāya	„ „
31. Sewārāma	„ „
32. Thānasingh	„ „
33. Nayana Candra	„ „

Apart from these stotras there are also hundreds of the stotras written by the non-Jaina writers and preserved in the various Grantha Bhandārs. Prayers written in praise of Lord Siva, Viṣṇu and other Gods are in the collection of Jaina Bhandārs.

SEXUOLOGY

Manuscripts pertaining to sexual literature are also preserved in the collection of the Jaina Grantha Bhandārs. In the Gutkās there is sufficient material available in several Bhandārs of Rājasthān. Kokasāra of Ananda Kavi is available in several Bhandārs of Rājasthān. It is a work of the 17th century & composed at Sawāi Mādhopur. There are also manuscripts of Koka Prabandha and commentary on Rati Rahasya in the Śāstra Bhandār of Terāpanthī Baḍā Mandir, Jaipur. Kokilā Śāstra is also available in the collection of Śāstra Bhandār of Pātodī temple, Jaipur. It is in Saṁskṛit written by an unknown author.

LITERATURE ON SONGS & DANCES

On the subjects like songs and dances, there had not been good many works but works which are available in the Grantha Bhandārs are as follows :-

Sangeet Samayasāra¹ was written by Pārśwa Candra pupil of Mahādeva of Abhaya Candra. It was composed in about 1350 V. S. (1293 A.D.). It is also called Sangīta Sāra Sangraha.

Sangīta Sārodhāra also called Sangītopniśada Sāra is the work of Śudha Kalaśa pupil of Rājaśekhara Suri of Maldhari Gacha. This is an abridgment of Sangītopniśada. The original work was composed in 1323 A.D. and the abridged in 1349 A.D.

1. Published in the Trivandrum Series, Mysore.

Sangīta Maṇḍana is the work of Kavi Maṇḍan. It was composed in V.S. 1480 (1423 A.D.). There is one manuscript dated 1504 A. D. in Jaina Grantha Bhandār of Jaisalmer.

There are some more works on this subject but not well known or important. The following works are quoted in the Jaina Granthāvali.¹

Sangīta Dīpikā, Sangīta Ratnāvali and Sangīta Pingala.

There are also some works in Jaina Śāstra Bhandārs which are written by the non-Jaina authors.

Nartanavicāra is the work of Pundarika Viṭhal. It is in Saṁskṛit and voluminous work on the art of Dance. Sangīta Ratnākar was written by Lākṣmaṇācārya son of Keliṇātha. It is also in Saṁskṛit.

Dāmodar is the author of Sangīta Śāstra Sāra. This is a summary of Sangīta Śāstra. Śrangadeva wrote Sangīta Ratnākar in Saṁskṛit. It is a voluminous work of Sangīta and available in the Grantha Bhandār of Jaina temple Terapānṭhi, Jaipur.

Apart from these works in Saṁskṛit, there is one work in Hindi namely Sangītasāra or Rādhā Govindā Sangītasāra written by Mahārāja Sawai Pratāpsingh. This is also a voluminous work on Sangīta.

CHAPTER V
IMPORTANCE OF THE GRANTHA
BHANDĀRS

Since the adoption of system of writing, manuscripts were probably being written and placed in the Grantha Bhandārs. Grantha Bhandārs are therefore amongst the earliest literary institutions of the country. The collections are not of today but centuries old. They are the results of hard and continuous efforts from generation to generation. Before the manufacture of paper, the manuscripts were written on palm leaves, cloth and other material but when the palm leaves industry was replaced by paper industry, all the manuscripts were re-written on paper.

These Grantha Bhandārs were the literary centres in true sense. They provided help to the scholars and reading public in enhancing their knowledge. But their importance lies not only in this but also in the fact that they saved the treasure of knowledge from destruction. In this respect, the contribution of Jainas is really great. Even today the earliest and authentic manuscripts of several works written by scholars other than the Jainas are preserved only in these bhandārs.

But apart from the literary importance of these bhandārs their importance may be acknowledged also from other point of view. They quenched the thirst of scholars and provided help to the lovers of history, Indian art and culture also. There is a great scope for research in these subjects on the basis of collections in these Bhandārs. The manuscripts were not collected from the place where the Grantha Bhandār exists but they were brought from various places which were the centres of literature, culture and of political activity.

Amongst such places are Delhi, Āgra, Ajmer, Āmer, Ābu, Nāgaur, Todā-rāisingh, Cātsu, Sāngāner, Bharatpur, Jaisalmer Jodhpur, Jaipur, Būndī, Māndalgarh, Dūngarpur, Chittor, Ranthambhore and Udaipur. The manuscripts written or copied in these places provide information regarding names of the places, names of persons by whom they were got copied, after being copied to whom they were presented and lastly sometimes they mention also the cost incurred in obtaining them. This information is available in most of the manuscripts. The authors of Apabhraṁśa and Hindī works also give some description about the rulers of their time. The city or town where the manuscripts were written and the general conditions of the people there are described. Such information if collected and co-ordinated would provide good material for a cultural history of the times. These Bhandārs have played a great part in the development of the educational and cultural life of the country, because in the past they were literary centres and continue to be so even at present. There are many manuscripts on the basis of which love of the common people for art and painting at that time can be judged. Taking into consideration all these points we shall now judge the importance of the Grantha Bhandārs under the following heads :—

- (1) Historical Importance.
- (2) Literary Centres.
- (3) Educational Centres.
- (4) Material for Art and Painting
- (5) Treasure houses of earliest manuscripts
- (6) Treasure houses of non-Jaina works.

1. HISTORICAL IMPORTANCE

The Grantha Bhandārs are very important from the historical point of view. There are several works exclusively on the subject of History. Besides, we find that the authors and copyists of the manuscripts give some description of the rulers, cities, or towns where they wrote or copied and the patrons who encouraged learning. Such colophons called *praśastis*, are written generally either at the end, or in the beginning of the works. On the basis of these, the time of many rulers can be determined and history of old cities and towns can be prepared. As manuscripts dated from 10th century onwards are available, so a history of past one thousand years can be reconstructed also on the basis of the material found in the Jaina Grantha Bhandārs.

There is a manuscript in the Śāstra Bhandār of Pāndyā Lūnakaran of Jaipur, which gives the description of the emperors who had been on the Delhi throne. It also describes the history of the foundation of Delhi. According to it, it was in the time of Anangapāl that the city was founded and called *Ḍhilli*. The same word '*Ḍhilli*' for Delhi was used by *Srīdhara* an *Apabhraṃśa* scholar of the 12th century in his *Pāśanāh Cariu*¹. Similarly in the Śāstra Bhandār of Jaina temple *Terapānṭhī*, Jaipur there is a manuscript called "*Rājavanśa Varnan*", which presents a complete description of the rulers of Delhi from the *Pāndavas* onwards. It gives years and months of the reign of various rulers. For example about *Prathavi-Rāja* of Delhi, the author says :—

1. विष्कमण्डिरिद सुपसिद्धे कालि, दिल्ली पट्टणि घणकणविंसालि ।

सणवासी एयारहसएहि, परिवाडि ए वरिसह परिगएहि ।

कसणट्टमीहि आगहणमासि, रविवारि समाण्ड निमिरमासि ।

पृथ्वीराज महीपालः क्रमात् पोडणवत्सरः ।

एकविंशदिनास्तत्र मासेकघटिका त्रयं ॥७॥

In the same way, the manuscript of Pāṭi Śāhikā Beorā narrates the reasons of downfall of Prathavi Rāja as follows :—

तव राजा पृथ्वीराज सजोगता परणी । जीह राजा कैसा कुल मीला १६ सूरी का १०० हुआ
ल्याके भरोसे परणी ल्यायो । लडाई सावता करी । परणी राजा जैचद पूंगलो पूंग्यो नहीं । सजोगता सरूप
हुई । तहि के बसी राजा हुवो । सौ महेला ही का रहो । महीना पदरा वारा ने नीसर्यो नहीं ।

We find references not only to the rulers of Delhi but also to rulers of states, Governors of provinces and districts and big Jāgirdārs. : Information about the rulers of various Rājput states of Jaipur, Bikāner Udaipur, Būndī, Kotāh, Bharatpur and others can be collected. The references show that some of the Rājput rulers and administrators were great patrons of literature and art and under their rule, several manuscripts were copied. They encouraged scholars and patronized them.

Apart from the independent historical works, there are several works in which the authors make casual or incidental references which sometimes also prove helpful.

Banārsīdāsa, a famous poet of 17th century makes brief but correct references to Akbar and Jahāngīra and Śāhjahān in his "Ardha Kathānak" a life history of the poet himself :—

सत्रत् सीलहसै वासठा,

आयो कातिक पावस नठा ।

छत्रपति अकबर साहि जलाल,

नगर आगरे कीनो काल ॥२४६॥

आई खबर जौनपुर मांहू

प्रजा अनाथ भई विनु नाह ।

पुरजन लोग भए मयमीत,

हिरदै व्याकुलता मुख पीत ॥२४७॥

In the Śātmālā Varṇan a Hindi work of 1764 A. D. the poet Śrutasāgar gives an enlogic description of Bharatpur and its founder Surajmal.

देस काठहड विरजि मे, वदनस्यंघ रोजान ।

तार्क पुत्र है भलौ, मूरिजमल गुणधाम ॥

तेजपुज रवि है भलो, न्यायनीति गुणवान,
 ताको सुजस है जगत में, तपे दूसरो मान ॥
 तिनह जु नगर बसाइयो, नाम भरतपुर तास ।
 सा राजा समदिष्टि है, पर विच्यार उपवाम ॥

Mannā Lāla, a scholar of Jaipur wrote “Caritrasāra” in the year 1814 A.D. and at the end of the, work he describes Jaipur as follows :—

तहा सवाई जयपुर नाम, लसत नगर रचना अभिराम ।
 बहु जिन मन्दिर सहित मनोग्य, मान् मुरगण बसने जोग्य ॥४॥
 जगतसिंह राजा तसु जान, कपत अरिगन करे प्रनाम ।
 तेजदत्त सवतन विणान, रीभक्त गुनजन करन निहाल ॥५॥

Jagat Rām, the writer of ‘Padmanandi Panca-vinśati’ writes about Aurangzeb :—

नवखड मे जाकी आन, तेजवत दीपे जिम मान ।
 राज करे श्रीअवरगमाहि, जाके नही किमी परवाहि ॥

Lohat a famous poet of Hindī literature completed his Yaśodhar Caupai in the year 1664 A. D. He gave some description of the Rāja of Būndī named Bhāvsingh in the following way :—

बूदी इन्द्रपुरी जखिपुरी कि कुवेरपुरी,
 रिद्धि सिद्धि मरी द्वारिका सी घरी घर मे ।
 धोलहर घाम घर घर मे विचित्र वाम,
 नर कामदेव जैसे मेवे मुखमर में ।
 वापी वाग वारुण बाजाग वीथी विद्या वेद,
 विबुध विनोद बानी बोले मुखि नर मे ।
 तहाँ करै राज भावस्यंघ महाराज,
 हिन्दुधर्म लाज पातिसाही आज कर मे ।

There are hundreds of the references in the Praśastis of the texts written by the Jaina authors.

Apart from the historical references about the rulers, there is a material for the Jaina Devāns and Administrators of States like Jaipur, Jodhpur, Bikaner, Udaipur and Būndī. Jains occupied high posts in the States and always remained

loyal to their Rulers. The Devāns and Administrators served the Rulers not only in the time of peace and prosperity but also in the time of war and troubles.

For the history of some ancient cities and towns not only of Rājasthān but also of India, the manuscripts preserved in these bhandārs, can supply material because in the most of the praśastis the names of the cities and towns are invariably mentioned and some descriptions supplied.

LITERARY CENTRES

The rulers of Rājasthān States took great interest in literature and patronised poets and scholars. Cāranas and Bhāṛts who were court poets created poetic literature. In the States there were Grantha Bhaṇḍārs or Pothīkhānās established by these rulers. Such bhandārs are of great importance and exist in Jaipur, Alwar, Udaipur & Bīkāner etc. The capitals of these States were the literary centres as the prominent scholars used to live in the Darbārs of these Rājput rulers. In the ancient time the cities like Campāvati, Todārāisingh, Mālpurā, Cīttor, Nāgaur, Mertā, Āmer, Ranthambhore, Māṇḍalgarh and Kumbhalgarh etc. were main centres.

But apārt from these libraries patronised by the rulers, there were several literary centres which were related to Jains. These literary centres were generally called the Grantha Bhandārs where the work for writing of new works and copying out the old ones used to be done by the scholars. These Grantha Bhaṇḍārs or literary centres were under the spiritual heads of Jaina Church or Scholars of high calibre. Jaisalmer, Nāgaur, Ajmer, Bārān, Fatehpur, Āmer, Kotāh, Ranthambhore, Dūngarpur were the centres under the Bhaṭṭārakas or Jātis while the Bhandārs of Sāngāner, Jaipur, Būndī, Campāvati, Udaipur and Sāgwārā were under the scholars who were generally requested by the house-holders to compose works for the laity.

These Grantha Bhandārs remained the centres of literary activities of many scholars. Padmanandī, Harisena (10th Century), Hari Bhadrā Sūri, Āśādhār (13th century), Bhaṭṭāraka Sakal Kīrti (15th century), Bhuwan Kīrti (16th century), Śubha Candra (16th century), Rājmallā (16th century), Ṭodarmal (18th century), Jaya Candra (19th century) and hundreds of others composed new works sitting in these bhandārs. The work of copying out the manuscripts was also continuously done for years together in the bhandārs of Ṭodārāisingh, Mālpurā, Jaisalmer, Nāgaur, Ajmer, Āmer, Campāvati etc. We shall now give a short description of the literary centres which flourished in the past but at present have no grantha bhandārs or have small and insignificant collections.

Ā M E R

Its real name was Āmbara¹ which is said to have been founded 'by Ambārisi son of Māndhātā. It is also said that Āmer is a corruption of Ambaṛiṣanagar. The other name of the old city is Ambāvati. Mahātmā Dhanrāja used the same word in his Praśasti of, Karma Kānda written in the year 1700. According to the 'Āmer Rājās Pattāvali²', it was made a capital in the year 1192 A.D. by Rāja Kīlān. It was also famous by the name of Āmrargarh. During the reign of Rājā Mānsingh it acquired a prominent place in the Rājput States. Rāja Mānsingh made Dilārāma Garden at the foot of Āmer Palace or Fort. There is a temple of Kālī who was brought by the same Rāja from Bengal and which is also famous by the name of Ambā

Āmer remained also a centre of Jainas. There are 8 old Jaina temples in the city and temple of Neminātha called Sāmwalā Bābā kā Mandir is the oldest one. A Grantha Bhandār was also established when the temple was constructed. It developed in the time of Bhattāraka Lalit Kīrti (16th century). In the year 1559, Pāndāva Purāna³ was copied by Śāh Nemā and presented to Maṇḍalācārya Lalit Kīrti. There are several manuscripts in the Grantha Bhandār of Āmer, Jaipur and other places which were copied in this city. Some of the manuscripts copied in this city are as follows :—

- (1) In the year 1554 A. D. Jindatta Carita⁴ of Pandit Lakhu was copied. Rājas Bhārmalla was then the ruler of the city.
- (2) Harivaṇśa Purāna⁵ was got copied by Shrimati Khemi for the presentation to Maṇḍalācārya Lalit Kīrti in the year 1559 A. D. Rājā Bhārmalla was the Ruler of the city.
- (3) Vadhamān Kathā⁶ of Jaymitrahala, an Apabhramśa poet, was copied in the year 1598 A. D. in the Neminātha Jaina temple. Rāja Mān Singh was the Ruler of Āmer at that time.
- (4) In the year 1640 A.D. Samayasāra Kalsū⁷ was copied under Mahārāja Jaisingh.

1 Arch Survey Report Vol. 2.

2. Praśasti Sangrah—Āmer Śāstra Bhandār, Jaipur. 8

3. to 5 Ibid.

6. Grantha Bhandār, Jaina Temple Pāṭodī, Jaipur.

7. Ibid.

Not only where the manuscripts copied but there had been Scholars who contributed several works to this city. Bihārīlāl, a famous Hindī poet wrote Bihārī Satsai in the Āmer City. Nemicandra composed Harivaṇṣapurāna in the year 1712 A.D. in Hindī. He describes Āmer in the following manner :—

अवावती गढ सोमिता, गिर बिच वसै अपार ।
कोट वुरजि अरू कांगुरा, दरवाजा बहु सार ॥३॥
बाजार सोहे चौपडि तरां, विविध वस्त अपारतो ।
पाटंबर भरिया सवै, मणि मोती प्रवारतो ॥४॥
कोलग सोभा वरणइ, गली गली सोभो बाजारनो ।
अन धन कपडा स्यो मर्या, मरि वेचे ले मोल आइतो ॥५॥
महिलां की पकति सोमिति, सप्त भूमि उपरि विस्तारतो,
मैडी चौबारा अति घणा, नर नारी देवकुमार ती ॥६॥

—Āmer Śāstrā Bhandār-Jaipur.

Ajayarāja was the another poet who wrote more than 20 works in Hindī. He was 18th century poet. In his Neminātha Caupai (1741 A.D.) he gives a beautiful description of Āmer :—

अजयराज इह कीयो बखारण, राज सवाई जयसिंह जाण ।
अवावती सहरे सुभ थान, जिन मन्दिर जिम देव विमाण ॥
नीर निवाण सोहे बन राई, बेलि गुलाब चमेली जाइ ।
चंपो मरवो अरु सेवति, यी हो जाति नाना विध कीती ॥
बहु मेवा बहुविधि सार, वरणत मोहे लागे वार ।
गढ मन्दिर कछु कहो न जाय, सुखैया लोग वसै अधिकाइ ।
तामे जिन मन्दिर इम सार, तहां विराजे श्री नेमिकुमार ।
स्याममूर्ति सोभा अति घणी, ताकी वोपमा जाड न गणी ॥

Dīpa Cānda Kāśīwal was a Hindī prose writer of 18th century. He lived Sāngāner for some time but afterwards he left that city and began to live in Āmer. He completed his Cidavilāsa in the year 1723 A.D. at Āmer. He mentioned the same at the end of the work :—

यह ग्रन्थ दीपचन्द साधमी कीयो है वास सागानेर । आमेर में आये तब यह ग्रन्थ कियो
संवत् १७७६ मिति फागुण बुदी पंचमी को यह ग्रन्थ पूर्ण कियो ।

The other poets and scholars related to Āmer City are Surendra Kīrti (17th century), Khusāla Cand Kālā (18th century), Thānsingh (18th century) and Devendra Kīrti (18th century).

Thānsingh in his "Subudhi Prakāśa" wrote the following description of Āmer City :—

तामधि अवावति पुरमार, चौगिरदां परवत अधिकार ।
वस्ती तल ऊपरी माघनी, ज्यो दाडिम बीजन तै बनी ॥
ताको जैमिघ नामा भूप, सूरजवम विपै जु अनूप ।
न्यायवत बुधिवत विमान, परजापालक दीनदयाल ।

Bhaṭṭāraka Surendra Kīrti wrote Ādityavār Kathā a Hīndī poem in the year 1687 A.D, a manuscript of which is preserved in the Śāstra Bhandār of Jaina Temple Badhicand. The other Bhaṭṭārakas Jagat Kīrti and Devendra Kīrti were also great lovers of literature and some manuscripts which were got written on the initiative of these Bhaṭṭārakas are preserved in the Āmer Śāstra Bhandār, Jaipur.

Nand Rāma was a non-Jaina poet. He wrote a Paccīsi in the year 1667 A D. in the Āmer City. He gave his own description in the following lines :—

नद खडेलवान अवावति को वामी ।
मुन बनराम मोत है रावत, मत है कृष्ण उषामी ॥२४॥

Āmer remained the centre of Bhattarakas for a long time. The first who established the Bhaṭṭāraka Gadi in the year 1665 A. D. was Surendra Kīrti¹ and the other two Bhaṭṭārakas sat on this Gadi also in Āmer.

2. Ā V Ā N

It is an old town in the Tonk District. Previously it was a Jāgīr town. In the sixteenth century this place was a literary centre of the Jains. Varāṅga Carita² of Bhaṭṭāraka Vardhamāna Deva was copied in the year 1527 A.D. In the year 1536 there had been a great Prasthā ceremony of Jaina Tīrthankar Lord Neminātha under the guidance of Mandalacarya Dharmacandra. There is a big inscription in Jaina temple of Mahārājā [Surya Sena of Solanki dynasty. In it the names of the two princes namely Prathvi Rāja and Purāṇa Malla have been mentioned. On a small hill near town, three statues of Bhaṭṭāraka Prabhā Candra, Jina Candra and Dharma Candra were erected.

1. Bhaṭṭāraka Paṭṭāvali—Āmer Śāstra Bhandar, Jaipur.

2. Āmer Śāstra Bhandār, Jaipur.

Though it was an important centre there is no Grantha Bhandār at present in its temple, when its adjacent towns such as Dūṇī, Rājmaḥal and Uniyārā have some sort of manuscript collections. It is possible that the manuscript written in the village might have been removed by the Bhaṭṭārakas to some other places.

3. B A I R Ā Ṭ H

It is a town 41 miles to the north of Jaipur City. It was the capital of Virāta Rāja, King of the Matsya-deśa where five Pāṇdavas lived in hiding for one year. The Pāṇdu hill at Bairāṭh which has a cave called Bhimgupta, contains an inscription of Aśoka. In the 16th century, there was here a great Hindī scholar called Paṇḍit Rājmall. He composed Lāṭī Samitā on the request of Sāhu Phamen. At the same time the elder brother of Sāhu Phamen constructed a big Jaina temple.

तत्रायस्य वरो सुतो वरगुणो न्योताह्व सधाविपो ।
येनैतेज्जिनमन्दिरस्फुटमिह मोत्तुंगमप्येदमुत् ॥
वैराटनगरे निधाय विधिवत् पूजाश्च बह्व्यः कृतः ।
अत्रामुत्र सुखमदः स्वयशसः स्तभसमारोपितः ॥

—Lāṭī Samhitā p. 73

And in the same temple Bhaṭṭāraka Somasena composed Rāma Purāna¹ in Śak Samvat 1656 in which he described the town in the following lines :—

वैराटविषये रम्ये जितुरनगरे वरे मन्दिरे ।
पाश्वेनाथस्य सिद्धो ग्रन्थः शुभे दिने ॥

Manuscript of Gyānārṇava was copied in the year 1619 A. D. while Balbhadrā Purāṇa of Raidhu Kavi, a work of Apabhraṁśa language, was copied in the year 1673 A.D. by Śrī Prema Rāma on the request of Kusāl Singh. The first manuscript is in the Śāstra Bhandār of Jaina Tholia temple Jaipur while the latter one is in the Śāstra Bhandār of Jaina temple Pātodī of Jaipur.

4. B Ū N D I

Būndī is an old town of Rājasthān and is situated 20 miles west of Kotāh. Būndī was the capital of former Būndī State. The area of Kotāh, Būndī and

1. Āmer Śāstra Bhandār, Jaipur.

Jhalawar is called 'Hādauti' Pradeśa. For centuries the rulers of Būndī played a prominent part in this region and the mughal Empire.

Bundī also remained a literary centre for a long time specially in 17th, 18th, and 19th centuries. Padmanābha, a Rājasthāni poet of 17th century has given a description of the city in his work Yaśodhara Caupai :—

बूंदी इन्द्रपुरी जखिपुरी कि कुबेरपुरी,
रिद्धि मिद्धि मरी द्वारिका भी धरी घर में ।
बोलहर धाम घर घर में विचित्र वाम,
नर कामदेव जैन नेवे मुखमर में ।
वापी वाग वाहगु बाजार बीथी विद्या वेद,
विबुध विनाद बानी बोलि मुखि नर में ।
तहां करै राज राव भावम्यध महाराज,
हिन्दु धर्म लाज पातिमाहि आज कर में ।

Dilā Rāma was another Jaina Hindī writer of the 18th century. He wrote a description of Bundī in his Dilā Rāma Vilās¹ and Ātmadwādasi² which was completed in Samvat 1768 (1711 A.D.) as follows :—

वन उपवन चहुं नंदन में मधि, गिर मेर नदी गंग मम मोमहि बढावति ।
अतुल विलास में वसय सबै धनपति धन मोन मोन रमातिय गावति ।
महल विमान मभा मुग्गमि राजै, गव बुद्ध छद जिम जाके निनि लछिमआवनी ।
ग्रन्थनि में मुनियन नैननि को अमिलाम, पूजत लगै ते अमो बूंदी अमरावती ॥

Dilā Rāma in his next work "Vrat Vidhāna Rāso"³ a work of describes 1710 A D. the city in the following way :—

अहो बूंदी जी नग्र हांडा तता थान, राज करे बुधमिह कुल मानु ।
पोन छत्तीस लीला करे, गढ अरु कोट वन उपवन वाम ।
महल तलाव देवल छत्रां, आवक धर्म चले बंधु भाव ॥

In the end of the 18th century there was again a poet named Hirā who composed Nemi-Vyāhalo in the year 1791 A. D. At the end of his work he has written some lines about Būndī which run as follows :—

1. Āmer Śāstra Bhandār, Jaipur.

2 to 3. Ibid

मरल अठारासै परमाण, ता पर अडतालीस वखाण ।
 पीप कृष्ण पांचे तिथि आण, वार बृहस्पति मन मे आण ॥
 वूदी को छै महा सुमथान, तामे नेम जिमालय जान ।
 ती मध्ये पडित वर भाग, रहै कवीश्वर उपमा गाय ॥

Apart from the original works, copies of several works were made. Manuscript of Samyaktva Kaumudī was copied in the year 1503 A.D. It was called by the name of Vrandāvati capital of Hāda Rājputs in a manuscript of Gyāna Sūryodaya Nāṭaka preserved in Āmer Śāstra Bhandār, Jaipur, Ātmānuśaṣan was copied in the year 1791 A. D. in Neminātha Jaina temple. Some of the manuscripts which were copied in the Būndī City are as follows —

S. No.	Name of Manuscripts	Language	Year
1.	Rāma Vinoda	Hindī	1673 A.D.
2.	Carcāsāra Sangrah	„	1677 „
3.	Rāmapurāna by Somasena	Saṁskrit	1800 „
4.	Samavasaraṇa Pūjā	Hindī	1810 „
5.	Sudarsana Carita by Vidyānandi	Saṁskrit	1816 „
6.	Ādipurāna by Sakalkīrti	—do—	1853 „
7.	Yaśodhra Carita	—do—	1854 „
8.	Nemi Purāṇa by Bhāgacanda	Hindī	1904 „

From the manuscripts found in the Śāstra Bhandār, it appears that in the past the city remained a great literary centre. There was every facility for scholars to write and copy out manuscripts. For this work the temples of Nāgadi (Neminātha) and Ādinātha were the main centres as in the Grantha bhandārs of these temples, implements for copying out the manuscripts have been found.

5. RANTHAMBHORE, ŚERGARH AND SAWĀIMĀDHOFUR

The fort of Ranthambhore was a centre of literary activity from the very beginning. There were several Jaina temples and one of them still exists there. The image of this temple is considered to be of the 12th century of Vikram Era. There is no Śāstra Bhandār at present but the copies of the manuscripts available in other Grantha bhandārs show that in the past this fort was a centre of literary

activity. Jinadatta Carita, an Apabhraṃśa work of Lākhu, was copied here in the year 1549 A.D. in Śāntinātha Jaina temple of the fort and presented to Bhaṭṭāraka Lalit Kīrti. Khidarkhān was then the Governor of the fort. The manuscript is preserved in the Grantha bhandār of Jaina Tholiā temple. Brahma Rāymall a famous Hindi poet of 16th century wrote Śrīpāla Rasa in the year 1583 A. D. According to him the Ranthāmbhore¹ was full of wealth in the time of Akbara, Emperor of Delhi. In this work he describes Ranthambhore in detail. Pandit Jinadāsa lived near the Ranthambhore fort and wrote Holī Carita² in the year 1551 A.D.

Gachācāra Sūtra was copied in the year 1587 A.D. by Pūranamal Kāyastha in the fort. The manuscript is at present placed in the Śāstra Bhandār of Sūrat.

After Ranthambhore, Sawaṃmēdhapur was founded by Mahārājā Sawāi Mādhosingh in the year 1768 A.D. and the population which was previously on the fort settled down under the foot of the fort which is about 10 miles from here. Campārāma a Hindī scholar translated Bhadra Bāhu Carita in Hindī in the year 1811 A.D. He refers to himself³ at the beginning of the work.

1. हो रणथभ्रमर सोमो कविलाम, भगिया नीर तान चहुपास ।
वाग विहर बावडी घणी हो, घन कन मपत्ति तरां निधान ।
साहि अकवर राजह हो, सोमा घणी जिमो मुर पान ॥२॥

2. श्री रणस्तममद्गुणें ममीपस्थे मखप्रदे ।
नानावृक्षै ममाकीर्णै मरोमि-मरुजंस्तथा ॥५८॥
जिनागारयुते रम्ये नवलक्षपुरे शुभे ।
वामिना जिनदासेन पडितेन मुविमता ॥५९॥
दृष्ट्वा पूर्वकथामेकपंचाशत ५१ श्लोकसंयुताः ।
पुरे सेरपुरे शांतिनाथचैत्यालये वरे ॥६०॥
वसुवकायशीतांमुमिते : १६०८ः सवत्सरेतथा ।
ज्येष्ठमासे सितेपक्षे दशम्यां शुक्रवासरे ॥६१॥

3. देश हूढाहड मध्यपुर भावव सूवस्थान ।
जगतसंघ ता नगरपति, पातल राज महान ॥३॥
तहां वसैं डक वैश्य शुभ हीरालाल मुजान ।
जाति श्रावक न्याति मे, खंडेलवाल शुभजान ॥४॥
गोत भावंमा फुनि वरे, परम गुनी गुण घाम ।
तिनके अति मति दीन सुत उपनी चंपाराम ॥५॥

The place near Ranthambhore was also called Sherpur or Shergarh. Some population pertaining to the fort also lived under the foot. Bhāvasangrah¹ was copied in the year 1552 A.D. while Holī Renuka Carita² was copied in the year 1551 A.D. by Sah Karmana and presented to Ācārya Lalit Kīrti.

In the manuscript of Pārśwanātha Cariu³ of Śrīdhar, Sherpur has been called as the Branch of Ranthambhore fort. Thus the Ranthambhore fort and its adjacent areas which are called Shergarh and Sawāimādhopur remained literary centre for many years.

6. C Ā K S Ū

Cāksū which was famous by the name of Campāvati in the ancient times remained a great centre of learning for a long time. Under the Solanki Ruler Rāmacandra and the feudatory ruler of Sangrāma Śinha it remained the seat of learning and Jaina literature flourished exceedingly. The earliest manuscript which was copied in Campāvati belongs to the year 1461 A.D. There are hundreds of the manuscripts which were copied here, are at present available in the various Bhandārs of Rājasthān. It was the birth place of the several scholars and poets. Nathmal, a Hindī, poet of 17th century describes city in his 'Vanka Cora Dhandatt Kathā'⁴ as a prosperous town.

1. Āmer Śāstra Bhandar, Jaipur.
2. Śāstra Bhandār Jain temple Pāṭodi, Jaipur.
3. Āmer Śāstra Bhandār, Jaipur.
4. Śāstra Bhandār, Tholiā Jaina temple, Jaipur.

पट्टसी सुणसी जे नर कोय, क्रम क्रम ते मुक्ति ही होय ।
 सहर चाटमू सुवस वास, तिहपुर नाना भोग विलास ॥२७७॥
 नवसे कूवा नवसे ठाय, ताम पोखरी कह्या न जाय ।
 तामे बडो जगौली राव, सबै लोग देखण को भाव ॥२७८॥
 पंडीत माहि वणी चौकोर, नीर भरे नारी चहुं ओर ।
 चकवा चकवी केल कराहि, बाधिक ताहि नही दुख दाय ॥२७९॥
 छत्री चौतरा बैठक घणी, अर मसजद तुरका की वणी ।
 चहुंघा रूप वृक्ष चहुं छाया, पंथी देखि रहे विस्माय ॥२८०॥
 चहुंघा घाट अधिक वणाय, पीवै संग वट्टा अर गाय ।
 सहर बीचि तें कोट उरंग, ताहि वुरज अतिवणी सुचग ॥२८१॥

Vāca Rāja a famous Hindī Jaina writer of the 16th century who also wrote more than 10 works in Hindī lived here some time. The manuscript of Samyaktva Kaumudī¹ was presented to him by Śrāvaka Kāmā and his wife Karmāde in the year 1525 A.D.

In Samvat 1583 (1526 A.D) Candra Prabha 'Carita² of Yaśah Kīrti was copied in this town then known as Campāvati. Rānā Sangrām Singh stated to be the ruler and Rao Rāma Candra as an Administrator. This manuscript exists at present in Āmer Sāstra Bhandār, Jaipur.

(4) Contd... . . .

चहुँ था गार्ई बरी मुनाय, एक कोम जागी गिरदाव ।
 चहुँ था वगै अधिक बाजार, वमै वगिक करे व्यापार ॥२८२॥
 कोई मोती नया कमे, कोई मोती मागिक नमे ।
 कोई बेचे टका रोक, केई बजाजी रोका ठोकि ॥२८३॥
 कोई परचुना बेचे नाज, केई गकटे बेले साज ।
 केई उधार दाम की गाठि, केई पमागी माटे हाटि ॥२८४॥
 चार देव न निगवर तगा, ता महि विव बढे अनि वगा ।
 करे महीछे पूजा मार, आवक लीया मत्र आचार ॥२८५॥
 बाई जनी रहग को जाव, उनही द्वार दीजे करि माव ।
 और देहरे वमनु तगा, धर्म करे मगला आपगा ॥२८६॥
 नौरगमाहि राज ते घरे, पीग छनीमो लीया करे ।
 कहूँ चीवा चदन महकाय, कहूँ अजरजा फल विनाय ॥२८७॥
 नगर नायका मोमा घरे, पानु नवु रचित बोनी करे ।
 श्रीमो नहर और नही मही, दुखी दनित्री दीमे नही ॥२८८॥
 हाकिम मे मदारखा मही, और जोर कोउ दीमै नही ।
 पाने परजा चाले न्याय, मीनवंत नर नाम कहाय ॥२८९॥
 नवत् मनरामे पचीम, अयाड वदी जागी वर तीज ।
 बाज मोमवार ते जाणि, कथा संपूर्ण मई परमाण ॥२९०॥
 पद्मी मुगामी जै नर कोय, ते नर स्वर्ग देवना होय ।
 भूल चूक कही लिखयो होय, नयमल क्षमा करो मव कोय ॥२९१॥

1. संवत् १५८२ वर्षे फाल्गुण सुदी १४ शुभदिने श्रीमूलमंथे वलात्कारगणे मरस्वतीगच्छे नंद्याम्नाये श्रीकुन्दकुन्दाचार्यन्वये मट्टारक श्री पद्मनन्दिदेवात्तत्पट्टे मट्टारक श्री शुभचन्द्रदेवात्तत्पट्टे मट्टारकजितचन्द्रदेवात्तत्पट्टे मट्टारक प्रभावन्देवा दाम्नाये चावनीनामनगरे महाराव श्री रामचन्द्रराज्ये खंडेलवालान्वये.....इदं ग्राम्यं लिखाम्य कर्मक्षयनिमित्तं ब्रह्मवृत्ताय दत्तं ।

2. Āmer Sāstra Bhandār, Jaipur.

There is another manuscript of Sāgār Dharmāmṛata¹ in the Śāstra Bhandār of Jaina Terāpanthi temple Jaipur which was copied in Saṁvat 1585 (1528 A.D). This manuscript also gives the same information about the city. But in the manuscript of Vaddhamāṇa² Kahā which was copied one year earlier than the manuscript of Sāgār Dharmāmṛata, the ruler's name is Rāma Candra Solanki.

Cāksū was a literary centre in which there was a good arrangement for copying out the manuscripts and thus the town was the centre place of scholars. In the 15th, 16th and 17th century, several manuscripts were written and sent to various places of Rājasthān. Some of the manuscripts which were copied in this town are follows :—

- (1) Upāsakādhyayan³ of Vasunandi was copied in Saṁvat 1623 (1566 A.D.) At this time the town seems to have come under Āmer as name of the Ruler has been named as Bhārāmalla.
- (2) Sat Pāhud⁴ with the commentary of Śrutasāgar was copied in the year 1537 A.D. The manuscript exists at present in the Āmer Śāstra Bhandār, Jaipur. This was also got written by Nāthamal.
- (3) After eight years the above work⁵ was again copied in 1545 A.D. in the Pārśvanātha temple under the guidance of Mandalācārya Dharmacandra.

1. मंडलाचार्यश्रीधर्मचन्द्राम्नाये खंडेलवालान्वये चंपावतीवास्तव्ये रावश्रीरामचन्द्रसोलंकीराज्ये पाटणी गोत्रे साह कान्हा इदं शास्त्रं लिखापितं ।
2. संवत् १५८४ वर्षे चैत्र सुदी १४ शनिवारे पूर्वनक्षत्रे श्री चंपावतीकोटे श्री संग्रामस्य राज्ये राइ श्री रामचन्द्रराज्ये ।
3. संवत् १६२३ वर्षे पीप बुदी -२ शुक्रवासरे श्री पार्श्वनाथचैत्यालये गढचंपावतीमध्ये महाराजाधिराज श्रीभारमलकछवाहाराज्ये श्रीमूलसंघे बलात्कारगणे सरस्वतीगच्छे कुंढकुंदाचार्यन्वये.....एतेपां मध्ये इदं शास्त्रं लिखापितं शीलशालिनी देवगुरुमक्ति बहूश्रीजैसिरी अजिका श्रीमुक्तिदत्त ।
4. संवत् १५९४ वर्षे महासुदी २ बुधवारे श्रवणनक्षत्रे श्रीमूलसंघे बलात्कारगणे...धर्मचन्द्रदेवाम्नाये खंडेलवालान्वये चंपावतीनगरे राठौडवणे रावश्रीवीरमराज्ये वाकलीवालगोत्रे स० तीकी भार्या दूनी.....पुत्र नथमल इदं शास्त्रं लिखापितं ।
5. संवत् १६०२ वर्षे वैशाख सुदी १० तिथौ रविवसरे उत्तराफाल्गुननक्षत्रे राजाधिराजशाहआलम राज्ये नगरचंपावतीमध्ये श्रीपार्श्वनाथचैत्यालये श्रीमूलसंघे नवाम्नाये बलात्कारगणे सरस्वतीगच्छे भट्टारकश्रीकुंढकुंदाचार्यन्वये भट्टारकश्रीपद्मनन्दीदेवास्तत्पट्टे भट्टारकश्रीशुभचन्द्रदेवा रत्तत्पट्टे भट्टारकश्रीजिनचन्द्रदेवास्तत्पट्टे भट्टारकश्रीप्रभाचन्द्रदेवास्तत् शिष्यमंडलाचार्य श्री धर्मचन्द्रदेवास्तदाम्नाये खंडेलवालान्वये...।

- (4) Śrīpāla Carita¹ of Pandit Narsena was written by Vidyā Bhuṣaṇa in Saṁvat 1632 (1575 A.D.). The city has been named both as Cātsu and Campāvati.
- (5) Dharma Praśnottora Śrāvakācāra² was copied in Saṁvat 1633 (1576 A.D.) in Ādinātha Jaina temple. Mahārāja Bhagwāna Dāsa of Āmer has been stated as a Ruler.

7. S Ā M B H A R

Sāmbhar is a very old city in Rājasthān. It is situated at a distance of 7 miles from Phulera Junction in the Ājmer Division of Rājasthān. It was the capital of Sapāda Lakṣa³ and was called Śākambhari. It is situated on the lake side, now a days is known by the name of Sambhar Lake. It was under the Cauhāna Rājput⁴ till the 12th century⁵. It remained a great political centre for about one thousand years and when Prithavi Rāja III was defeated by Mohammad Ghorī, it ceased to be an independent State and fall successively into the hands of different rulers. Before the formation of Rājasthān it was under Jaipur and Jodhpur States.

In the 17th century there had been one Hindī Scholar Śāh Lohat who composed Yaśodhar Caupai⁵ in Saṁvat 1721 (1664 A.D.). He gave some description of Sāmbhar in the end of his book which runs as under :—

श्रीभागस्यैव हिंदवानपति, छत्रातिलक मुम सिरघस्यौ ।

सामरि नरेस राजे तखत, वखत दमु दिमउ घरघो ॥८॥

महो अडोल मेर मम राव, दिन दिन वघो चौगिनी आव ।

चद मूर घर मेघ महेम, तौ लग राज भोगवो देम ॥९॥

घर घर वृधि वधावा होइ, कान पड़्यो नविसुन जे कोई ।

तिनके राज मुखी सब लोग, जानै पान फूल रम भोग ॥१०॥

In the Saṁvat 1786 (1729 A.D.) Ādipurāna⁶ of Jinasenācārya was copied by Ghisilāl,

1. Āmer Śāstra Bhaṇḍār, Jaipur.

2. Ibid.

3. Rājputānā kā Itihāsa by G. S. Ojha. p. 2

4. Praśasti of Harṣanātha Mandir of Śekhāwati of 973 A.D.

5. Āmer Śāstra Bhaṇḍār, Jaipur.

6. Ibid

8. S Ā N G Ā N E R

Sāngāner, an old town of the former Jaipur State is 8 miles from Jaipur City. Before the foundation of the Jaipur City, it was a prominent business and literary centre of Rājasthān. It remained under the Rulers of Āmer. There is a Jaina temple called temple of Sanghiji which was constructed in the 12th century. This temple was a seat of literary activity. There were also other Jaina temples, manuscripts of which were transferred to Śāstra Bhandārs of Jaipur.

From 16th to 19th century the town remained a centre of literary activity. It was the birth place of several poets and scholars such as Khuṣāl Canda Kālā (17th century), Jodhrāja Godikā (17th century) Kīśana Singh (18th century) etc. etc. Brahma Rāymalla, a 16th century poet, settled down here and composed some Hindī works. He describes Sanganer in his Bhavisya Datta Kathā about as under :—

देश ढूढाहड सोमा घणी, पुजै तहां आलि मण तणी ।
 निर्मल तलै नदी बहु फिरे, सुख से बसै बहु सांगानेरि ।
 चहुंदिमि बणैया मला बाजार, मरे पटोला मोती हार ।
 भवन उत्तुंग जिनेश्वर तणा, सोभे चदवा तीरण घणा ।
 राजा राजै भगवतदास, राजकंवर सेवहि बहुतास ।

Kishan Singh, a poet of 18th century lived here and wrote Kriyā Koṣa¹ in the year 1727 A.D. His other works are Punyāsrava Kathā Koṣa, and Caubisa Dandaka, etc. Poet Hemarāja also lived here for some time and after-wards he went to Kāmā where he composed Dohā Śataka.

1. सत्रहसै संवत् चौरासिया सु भादों मास,
 वर्षा रिति श्वेत तिथि पूग्यो रविवार है ।
 सतिविषा रिषि घति नाम जौग कुम,
 समिस्यंघ को दिन समूहस्त अति सार है ।
 ढूंडारह देश जानं बसै सांगानेरि थान,
 जैसिह सवाई महाराज निति धार है ।
 ताकै राजसमै परिपूरण की इह कथा,
 भव्यन के हिरदै हुलास देनहार है ॥

In the 17th century Jodhraj Godikā was a prominent scholar. He wrote more than 10 works in Sāṅgāner. He wrote a good description of Sāṅgāner² in his Pravacanasār (1669 A D).

The town was also centre of social reforms. The Terāpanthī sect among the Digambaras flourished here under the patronage of Amarcanda Godikā. Pannālāl who wrote Terā Pantha Khāndān, described the beginning of Terāpantha in the following way –

पहले एक दिगवर जानो, तातै श्वेताम्बर निकसानो ।
तिन मे ईकमि भई अति मारी, सो तो सब जानत नरनारी ।
ताही मांहि वहसि अब कस्के, तेरहपथ चलायो अडि के ।

9. S Ā G W Ā R Ā

Sāgwārā is a town in the Dūngarpur District and is situated 26 miles south-west of the Dūngarpur City. It was the seat of the Jains in that area and the Rulers of Dūngarpur were the patrons of Jaina religion. Dūngarpur and Sāgwārā were therefore centres of the Jaina literary activity. The installation ceremony¹ on Bhattāraka Gādī of Bhattāraka Dharmakīrti was performed here. He wrote Prasnotara Srāvakācāra, Pārśva Purāna. Sukumāla Carita and Mūlācāra Pradīpa etc. Bhattāraka Sakal Kīrti² composed Ādinātha Purāna here.

1. मत्रहमै छवीस सुम, विक्रम साक प्रमान ।

अरु भाशे मुदि पचमी, पूरन ग्रन्थ वखान ॥

मुनय धर्महि सुख करन, सवन भूपनि सिर भूष ।

मागस्यघ जयस्यघ सुव, रामस्यघ सुख रूप ॥

ताकै राज मु चैन सौ, कीयो ग्रन्थ यह जोध ।

मांगानेरि सुथान मे, हिरदे धारि मुवोध ॥

जो कह मेरी चूक ह्वै, लोज्यो सत मुधारि ।

वरण छद को देखि कं, गुण औगुण सुविचारि ॥

यहा मिश्र हरिनाम जो, रही सदा मुख रूप ।

ताकी सगत जो करी, पायो काव्य सरूप ।

1. Bhattāraka Pattāvalī of Śāstra Bhandār, Udaipur.

2. Sakal Kīrti Rāsa of Śāstra Bhandār, Udaipur.

ṭṭāraka Śubha Candra wrote his Pāṇḍava Purāṇa³ in the year 1551 A. D. in this city. Besides several manuscripts which were copied in Sāgwaiā are at present preserved in the various Grantha Bhaṇḍārs. Some of the manuscripts written in this town, are as follows :—

- (1) Jīwandhar Rāsa¹ was copied in the year 1582 A.D. by Brahma Śekhar for his own reading.
- (2) Śabdārṇava Candrikā² of Bhaṭṭāraka Devendra Kīrti was copied in the year 1556 A.D. by Brahma Tejapāla.
- (3) Śadāvaśyak was got written by some Guna Candra in 1582 A.D. for his own reading.
- (4) There is a manuscript of Harivaṇśapurāṇa in Udaipur Grantha Bhaṇḍār which was written here in the year 1628 A.D. A Gutakā now in Śāstra Bhaṇḍār, Ajmer was also written here in 1635 A.D.

A letter³ of historical importance was written in the year 1596 A.D. by Ācārya Guna Candra. Another such letter⁴ was written by the same Ācārya in which it is mentioned that Ācārya Sakal Candra established the Bhaṭṭāraka Gādi in this town.

10. MERTĀ

Mertā is an old town of Rājasthān. In Saṁskṛit it has been named as Mandāntak. According to the inscription of Vikram Saṁvat 894 Mertā was made a capital by the 8th predecessor of Nāgabhatta of Bāuk who was ruler of Māṇḍava. There are two inscriptions of the 12th century here. Though they are newly constructed but some of the images installed there are of the 14th century. Several manuscripts were written here and at present they exist in the various Bhaṇḍārs. Some of them are as follows :—

- (1) Harivaṇśapurāṇa of Jinaśeṇācārya was copied in the year 1516 A.D. This is at present in the Grantha Bhaṇḍār of Jaina Temple, Pātodī, Jaipur.

1. Āmer Śāstra Bhaṇḍār, Jaipur.

2. Śāstra Bhaṇḍār Sambhavanātha Temple, Udaipur.

3. to 5. Ibid.

- (2) In the year 1535 A. D. Śaṭkarma Granthāvacūri was copied in Mertā city. Rājādhirāja Viramdeva was the Ruler at that time. The manuscript is at present in the Parśvanātha Gyāna Bhaṇḍār Pātān.
- (3) Anuvrata Ratna Pradīpa¹ was written in the year 1538 A.D. by Muni Punya Kīrti. Mālde Rathore was the Ruler at that time.
- (4) Nandī Sūtra was written in the year 1572 A.D. by Caudhari Jodhpurā and at present exists in the Khambhāta Bhaṇḍār.
- (5) Saubhāgya Pancamī Kathā² which was composed by Kanak Kuśala and was revised by Pandit Padma Vijay and Bhīma Vijay in the year 1598 A D. was copied in the same year by the three scholars at the request of Vinajung Sundar.
- (6) Samyaktva Kaumudī was written in the year 1554 A.D. by Gyāna Tilak pupil of Karma Tilak for himself. This manuscript is at present in the Āmer Śāstra Bhaṇḍār Jaipur.
- (7) Vaiyākaraṇa Bhusanam³ was written in the year 1770 A.D. by Sundar Vijay and Mahipāla Carita³ was also copied in the year 1738 A D.

The City was also known by the name of Mertā Garh and has been referred to by the same name in many manuscripts, two of which are as follows :—

- (1) Risi Prakaranam⁴—it was written in the year 1551 by Caritrodaya.
- (2) Dīwālī Kalpa⁵ was copied by Muni Jaysingha in the year 1619 A.D.

Thus from the above references it may be stated that Merta was once remained a great literary centre.

EDUCATIONAL CENTRES

The importance of the Jaina Grantha Bhaṇḍārs is not only from the historical and literary point but they are equally important from the educational point also. These Grantha Bhaṇḍārs were great educational centres also. In the big

1. Śāstra Bhaṇḍār, Chāni.

2. to 4. Ibid.

5. Brihad Gyana Bhaṇḍār, Jaisalmer.

centres like Āmer, Ajmer, Jaisalmer, Nāgaur, Sāgwāra, Bīkāner, there were arrangement for imparting education to the adults and children. After primary education the students were taught Prākṛit and Saṃskṛit. At least for every Jaina child, primary education was socially compulsory and after completing this education, the students used to read Grammar, Koṣa, Kāvya, Dramas and books of Philosophy. The books on Grammar, Kosa and Kāvya were not restricted to works written by Jaina authors only, but the famous books on Grammar like Sāraswata, Siddhānta Candrikā, Kātantra Rūpamālā etc. were also read. In lexicography, the books like Amar Koṣa and Nāmamālā of Dhananjaya were taught. In the Kavya literature, the Kāvyas written by poets like Kālidāsa, Bhārvi, Harśa etc. were often studied.

In this respect the services of Bhaṭṭārakas like Śubha Candra² (1393 to 1450 A.D.), Jina Candra (1450 to 1514 A.D.), Prabhā Candra (1514 to 1523 A.D.), Sakal Kīrti (15th century), Śubha Candra, (16th century) Gyāna Bhūṣaṇa (16th century), Devendra Kīrti (17th century) etc are remarkable. They were the main propogators of education. Under each of them there were hundreds of students getting education. Like Bhaṭṭārakas, Ācāryas also rendered same services towards 'enhancement of education.' There were hundreds of students under Ācārya Hema Candra receiving the education on various subjects. There was no systematic or classwise education but the students were educated on the basis of books.

In the Grantha Bhandārs, there are thousands of manuscripts which were presented to their Heads, so that they may be used by the students. Some of them are given below :—

- (1) Candra Prabhā Carita³ of Śubha Candra was presented to Ānanda Rāma for Bhagwāndāsa, the pupil at the Śāstra Bhandār of Lālsot in the 18th century.
- (2) Jiwandhar Carita⁴ of Śubha Candra was presented to Pandit Padāratha for his study in the year 1579 A.D. at Sānkhanā Village by Sekha son of Śāh Udā.

1. The History of Rājputānā by G. S. Ojha Vol. I. p. 20

2. Bhaṭṭāraka Sampradāya by V P. Johrapurkara.

3. Āmer Śāstra Bhandār, Jaipur Praśasti Sangrah p. 8

4. Ibid p. 15

- (3) Pradyumna Carita of Som Kīrti was written by Ācārya Devendra Bhūṣaṇa for his own study and his pupils Dayā Candra, Vardhamāna Vimaldāsa, Daulati Rāma, Risabha Dāsa, Gulab Canda, Bhagwāndāsa, Vīra Dāsa, Moti and Jagjiwan etc. in the year 1667 A.D. The manuscript is available in the Āmer Śāstra Bhaṇḍār at present.
- (4) Pandit Śiromani Keśodsāa got written from Shri Kāyastha Puranmala for his study, the manuscript of Bhaktamar Stotra Vṛitti¹ in the year 1579 A.D.
- (5) Padma Purāṇa of Raidhu was presented to one Jīndo's wife by Śāh Agarmalla for her study. The manuscript was written by Pandit Keso in the year 1599 A.D. at Rohtak. The manuscript is at present in the Āmer Śāstra Bhaṇḍār, Jaipur.
- (6) Srāvakācāra of Laxmi Candra was copied by Naina Sāgar for the study of Kesāri Singh at the Śāstra Bhaṇḍār of Jaina temple Pāṭodi Jaipur.
- (7) Yaśodhara Carita² of Brahma Jinadāsa was copied at Udaipur by Pandit Rūpacanda for his own study in the year 1769 A.D.
- (8) Sāvaya Dhammadohā Panjikā³ was written for the study of Pandit Laxman in the year 1498. He was the pupil of Bhaṭṭāraka Malli Bhūṣaṇā.
- (9) Bharat Bāhubali Carita⁴ in Hindī was written in Saka Saṁvat 1614 for the study of Sanghavi Bhojāni.

In this way there are so many manuscripts which were written for the Sādhus and their disciples. This system of presentation of the manuscripts to the monks and the students continued for a long time and thousands of the manuscripts

1. Āmer Śāstra Bhaṇḍār, Jaipur Praśasti Sangrah p. 44

2. Āmer Śāstra Bhaṇḍār, Jaipur.

3. Bhaṭṭārkiya Sampradāya p. 197.

4. Ibid. p. 286.

had been collected only due to this system. Thus we can say that the Grantha Bhandārs gave much help in the spread of education and at one time they remained the pillars of education.

MATERIAL FOR ART AND PAINTING

The Grantha Bhandārs of Rājasthān are equally important for illustrated manuscripts. The Jaina monks and Srāvakas both took great interest in beautifying the manuscripts. They were the lovers of art and painting. These illustrated manuscripts are useful for a study of the History of India miniature and paintings. There are three kinds of illustrated manuscripts namely those of palm leaves, paper and cloth. Besides these three main kinds, there are also wooden plates which have some coloured paintings. Illustrated palm leaf manuscripts are found only in Jaisalmer Bhandārs while the other kind of illustrated manuscripts are found in several Bhandārs and mainly in the Bhandārs of Jaipur, Moz mābād, Ajmer, Nāgaur, Bharatpur, Baswā and Būndī. Though there is not a big number of the illustrated manuscripts yet the material which is found in these Bhandārs of Rājasthān are sufficient to establish the importance of the Bhandārs regarding paintings and miniature.

PALM LEAF MANUSCRIPTS

In preservation of early paintings on palm leaves, the Jaisalmer Bhandār is the foremost one. Though this Grantha Bhandār was established in the 16th century the collection of the illustrated manuscripts throws light on the art of painting from the 12th to the 16th century. There are 35 illustrations in all and the 2 illustrations which are related to Assembly Hall of Jinadutta Sūri clearly shows that the old system of paintings of Elōra gradually developed further. There are good many illustrations on the mixture of Budhistic and Jaina paintings. The illustrations on the life of Lord Neminātha reveal that the painters of the 12th century were not limited to the paintings of the portraits only but they were expert also in making other paintings. The most wonderful painting which has been found on the palm leaves relates to the illustration of Lotus Creeper. The date of this painting must be about 12th century. The system of this Patrika is just like the painting in Bharat and Bāhubāli Cand, but there is some special art in the ornaments. In one of the paintings, two ladies are shown enjoying boating¹.

In the Jaisalmer Bhandār there is an illustrated manuscript of Kālikacarya Kathānak written on paper. The painting of this manuscript are extra-ordinarily beautiful. It contains folios only from 113 to 146. The folios from 1 to 111 relate to Kalpa Sūtra which is also fully illustrated. One manuscript of Kalikācārya Kathā written in silver ink is also illustrated. It has only 15 paper folios.)

There is another copy of Kalpa Sūtra which is written in silver ink and is full of paintings. A paper manuscript of Kalpa Sūtra written in golden is also fully illustrated. This was written in 1467 A. D. In the Thaharuśāh Bhandār of Jaisalmer, there is one manuscript of Kalpa Sūtra on palm leaves which was written in the year 1462 A. D. It was copied by the Minister Vacakera.

Besides the fully illustrated manuscripts following are the other illustrated plates which have been placed in the Jaisalmer Grantha Bhandārs :—

1. There is one plate in which five ceremonies of Lord Mahāvīra have been depicted.
2. There is one plate in two parts on which lives of all the 24 Tirthankaras have been illustrated.
3. In one plate 'Jal Krīda' i. e. Water play has been shown. This plate is important from the point of animal study. In one portion of the plate fourteen dreams have been shown.
4. There is a life history depicted on one plate relating to Lord Ādinātha. It has been divided in two parts. In one part Lord Ādinātha after refusal of presents of elephants houses and ladies has been shown accepting the juice of Sugar, cane only. In the second part of the plate Kings like Nemi and Vinami are asking for wealth and money from Lord Ādinātha.

The Bīkāner Grantha Bhandār also have some illustrated Patrikās written on scrolls like Horoscopes. There is one illustrated circular letter which is 72 ft. in length and is preserved in the collection of Abhaya Jaina Granthalaya. This gives complete description of the Udaipur City. It has been prepared in an artistic way. There are another two illustrated circular letters which were issued from Bīkāner. The first letter was prepared in the year 1744 A.D. In this letter a Paśwanātha Jaina temple has been painted with three Śikhars. Zorawar Singh, the

Mahārājā of Bīkāner has been also shown in the painting. It is of 97½" x 9" size. The other illustrated letter was written in Saṃvat 1798 (1741 A.D.). It is an invitation letter sent to Jina Saubhāgya Sūri. The letter is 97 ft. in length and 11" in breadth. It is also a good painting.

Besides these two Grantha Bhandārs mentioned above, other Bhandārs of Rājasthān also contain illustrated manuscripts written on paper, maps and other illustrated material on cloth and a few paintings on wooden plates. A brief description of some of them is as follows :—

- (1) There is a manuscript of Ādipurāṇa written by Kavi Puṣpadanta in the 10th century. This manuscript was copied in the year 1404 A. D. On the 14th folio of this manuscript there is a painting of Marudevī, mother of Lord Ṛisabha Deva, the first Jaina Tīrthankar seeing sixteen dreams. The colour is still in good condition and it has been drawn on pure Indian style. The manuscript is in the Āmer Śāstra Bhandār, Jaipur.
- (2) The other fully illustrated manuscript written on paper is also Ādipurāṇa of Puṣpadant, an Apabhraṃśa poet of the 10th century. The manuscript is preserved in the Śāstra Bhandār of Jaina Terāpanthī temple of Jaipur. The most striking aspect of its composition is the enlarged pictorial area which extends horizontally in some cases to cover the entire length of the folio. The Persian convention of vertical penals was not adopted in these paintings. The background colour used is a bold lacquer red, and the other colours being confined to white, black, yellow, Jasmine and green.

In the words of Dr. Moti Cand in the treatment of the human figures, the stylistic distortion associated with the Western Indian School is noticeable, yet the movement is more dynamic and vigorous, the lively poses, mudras and general postures all adding to the flow of the narration. The drawing is angular, characterised by arched eye-brows, pointed nose, exaggerated chest and thin waist, the father eye protudes into space the end of the nearer extending to the ear.

The dresses of both men and women are simple and show a little variation. The women wear Choli, Chequered sari, a skirt and Chaddar. Their ornaments consist of heart shaped tiara, circular earrings, torque Churis, sismanya, Chudamani, necklaces and circular tilak on the forehead. Turban, Dupatta, chequered or striped dhoti are the dresses of the men.

Such a big illustrated and painted manuscript is not available any where. There are several paintings of the war and scences of battle. The soldiers having swords in their hands are riding horses, elephants, chariots or marching on foot. They are wearing turbans on their heads and dupaṭṭas in their bodies.

Thus the significance of this manuscript for the history of the Indian painting is great, in as much as it indicates the important changes that were taking place in the indigenous traditions of Western Indian painting during the 15th and 16th centuries.

- (3) The Ādipurāna written by Ācārya Jinasena in Saṁskṛit is also illustrated and exists in the Śāstra Bhandār of Terāpanthī Jaina temple, Jaipur. The manuscript was written in the year 1606 A.D. i.e. 66 years after the painting of the manuscript mentioned in item 2. This manuscript 'contains more than 200 illustrations which are also fully based on the text. The style and drawings are to a great extent similar to the Ādipurāna of Puspadant but the beauty and refinement which are seen in that manuscript do not exist in these pictures. Some of the illustrations are only negative and in some paintings only a part of space has been left vacant. They are incomplete also. It appears that in the midst of the work either the painter died or the person who was interested in such work expired.
- (4) Illustrated manuscripts of Yaśodhara Carita are found frequently in the Jaina Śāstra Bhandārs of Jaipur, Mozmadabad and Nāgaur. Except Mozmābād Bhandār all other illustrated manuscripts are on the work of Sakal Kīrti written in Saṁskṛit and iliustrated manuscripts of Mozmābād are of Apabhraṁśa works written by Puspadant & Raidhu.

Yaśodhara Carita¹ relating to the Śāstra Bhandār of the Jaina temple Pandit Lūnakaraṅji of Jaipur is a manuscript of the year 1731 A.D. It was got illustrated by the founder of this temple namely Pandit Lūnakaraṅji himself. The first painting of the manuscript belongs to him in which he has been shown with his pupil Khinvasīji. The manuscript contains 37 illustrations. Some of them are of the full size of the folios i. e. 11" x 4½" while others are on half of the portion of the manuscript. All the paintings are artistically depicted.

1. पडित श्री गोवर्धनदासजी तत् शिष्य पडितजी श्री टोडरमलजी यसोवरचरित पुस्तकं
घटापितं ।

The manuscript of Yaśodhara Carita of Pārśvanātha Jaina temple of Jaipur is also fully illustrated. The date of writing the manuscript is not given but as the manuscript was copied for Pandit Todarmal who was a great scholar of 18th century, so it can be said that the date of manuscript is the 18th century. There are 55 illustrations in the manuscript, some of them are on full sheet while the others are on half sheet.

The dresses of the men are turbans of Moghul style having 'Kilang' in it, with earings and necklaces in the ears and necks respectively. In the body they have 'angarkhi' some time chequered and some times plain coloured only. The angarkhi is encircled by a small Dupattā tied in the waist.

The women are dressed with a thin sari of various types such as chequered and coloured of transparent nature. They have put on a Choli and Lehengā. Their ornaments are earings, nose rings, necklaces and bangles etc.

There are two manuscripts of Yaśodhara Carita fully illustrated in Mozmaḥāda Śāstra Bhaṇḍār. Both are in Apabhraṃśa language written by Kavi Puspādanta and Raidhu. Out of two manuscripts one is incomplete. The paintings used in these manuscripts are similar to those of Ādipurāna. All the paintings are very beautiful and represent pre-Moghul art. The colour used in them is of such a permanent nature that they look as if they are painted today.

A fully illustrated manuscript of Ādityavāra Kathā of Bhāu Kavi written in Hindī exists in the Jaina Śāstra Bhaṇḍār of Ajmer. This is the first illustrated manuscript which is based on a story written in Hindī. The manuscript is of 18th century and contains more than 25 illustrations. All the paintings are duly influenced by art of the post-Moghul period.

The Bhaktāmar Stotra preserved in the Jaina temple of Terāpanthī is an illustrated manuscript written in the year 1826 A. D. It contains 48 paintings. Though the art used in these paintings is of later century, the colour and drawings are full of life. All the paintings are fully based on the text whatever is written in a particular stanza has been fully explained in the paintings. Even without reading of the original stanzas, the sense depicted in the paintings can be understood easily.

The another Bhaktāmar Stotra is in the Śāstra Bhaṇḍār of Bharatpur. It was written and painted in Bharatpur 23 years earlier. The paintings, designs and colours are similar to those preserved in the manuscript in the Jaina temple Terāpanthī. It appears that this manuscript was first written and then copy of illustrated manuscript of Bhaktāmar Stotra of Jaipur was made later on

Besides the illustrated and painted manuscripts there are several manuscripts written in golden and silver ink. Such manuscripts though not available everywhere, are not very rare and can be seen in Grantha Bhandārs of Jaisalmer, Jaipur, Ajmer, Nāgaur, Bharatpur etc. In the Digambara Bhandārs we find the copies of Bhaktāmar Stotra and Tattvārtha Sūtra mostly while in the Śwetāmbar Bhandārs the illustrated manuscripts of Kalpasūtra. The Kalpasūtra manuscripts, written in golden ink are also in the collection of the Digambar Bhandārs. There are two manuscripts in the Grantha Bhandār of Baswā. Some of them have artistic designs and beautiful borders. The borders in some of the manuscripts in the Śāstra Bhandār of Nayā Mandir, Jaipur, in which every folio of the manuscript is decorated with colourful borders, are excellent.

Among the newly discovered illustrated manuscript is a Gutkā containing small works written both in Saṁskṛit and Hindī. It was written in the year 1789 A.D. Originally this Gutkā belonged to the Grantha Bhandār of Ādinātha temple, Būndī but at present it is in the possession of Śrī Kesarimal Gangwāl of the same place. There are 72 paintings in the manuscript. All the paintings are influenced by the Moghul Art. Men are shown wearing tūrbān with Dupattā and Dhoti. They are putting on various ornaments like Necklace etc.

The sādhus are shown naked having one wooden pot called Kamandalu in their left hand and Pichī in their right hand. The sādhus other than Jains are painted in various dresses. Some are having beard and Jaṭā on their head.

Animals such as Lion, Bear and Monkey are painted in the same colour as they are found.

There are paintings of various of marriage ceremonies beginning from bethrothal where a Pandit is performing Tilak Ceremony on the forehead of bridegroom. In the marriage mandap, the bridegroom is shown. One man and lady are sitting by their side. In other paintings, the bridegroom is shown taking bride bound with red rope. There was purdah system during those days.

In the Śāstra Bhandār of Pāndya Lūnkarānji there are individual pictures painted either on cloth or on paper. Some paintings pertain to the Mantra Śāstra while others are of Gods and Goddesses. Some of them are Jwāla Mālīnī, Bhairava, Padmāvati, Padmaprabha, Kalkadevi, Narsinghavatār, Gaṇeśa, Dharmendra Padmāvati etc. These are on paper.

TREASURE HOUSES OF EARLIEST WRITTEN MANUSCRIPTS

The importance of these Grantha Bhandārs are not only that these have thousands of manuscripts, but also on the basis that these Bhandārs are the centres

for earliest written manuscripts, whether the manuscript is on palm leaves or on paper. The Jaina Grantha Bhandārs possess earliest written manuscripts. The earliest manuscript written on palm leaves is of Saṃvat 1117 i.e. 1060 A.D. The name of the manuscript is Ogha Nirjukti Vratī composed by Droṇācārya. The original book is in Prākṛit while the commentary is in Saṃskṛit. The Praśasti of the manuscript is as follows :—

संवत् १११७ मंगलं महाश्री ॥छ॥ पाहिनेन लिखितं मंगल महाश्री ॥छ॥

Now we shall give some important Praśastis from the year 1060 A.D. to 1457 A.D. available in the Grantha Bhandārs of Jaisalmer and written on palm leaves :—

- (1) Pancasāra Prakarana Laghu Vratī : The manuscript was written in the year 1064 A. D. by Jasodhara. It is preserved in Brīhad Gyāna Bhandār, Jaisalmer. The praśasti runs as under :—

संवत् ११२१ ज्येष्ठ सुदि ११ बुधदिने जसोधरेण लिखितम् ॥

- (2) Kuvalayamālā Kathā of Udyotan Sūri was written in the year 1082 A.D. The work is in Prākṛit and has 254 folios of 25½" x 2" size. In the Praśasti only name of the year has been mentioned.

संवत् ११३६ फाल्गुन वदि १ रविदिने लिखितमिद पुस्तकमिति ।

- (3) Kāvyaadarśa of Kavi Dandī was copied in Saṃvat 1161 i. e. 1104 A. D., in the month of Bhādrapad. The manuscript is upto the third Pariccheda.

इतित्यशयकवेराचार्यदण्डिनः कृतौ काव्यादर्शे दुःकरदोषविभागो नाम तृतीयः परिच्छेदः ॥ संवत् ११६१ भाद्रपदे ।

- (4) Āvaśyaka Nirjuttī of Bhadrā Bāhu in Prākṛit was copied in the year 1109 A.D. by Lihavaha. Mahārājā Jaya Singh Deva was the ruler at that time. The Praśasti is as follows :—

संवत् ११६६ पौष बुदी ३ मंगलदिने महाराजाविराजत्रैलोक्यगडश्रीजयसीधदेव-विजयराज्ये लिहवेहेन लिखितं ।

- (5) Guru Parvādi of Palha Kavi is a manuscript of the year 1114 A.D. written in Pattan City under the rule of Jaisingh Deva. This manuscript was copied by Brahma Candragani. This work is Apabhramśa and is still unpublished. The Praśasti is as follows :—

संवत् ११७१ वर्षे पत्तनमहानगरे श्री जयसिंहदेवविजयराज्ये श्री खरतरगच्छे योगीन्द्रयुग-
प्रधानवसतिवासिनां श्रीगिनदत्तसूरीणां शिष्येण ब्रह्मचन्द्रगणिनां लिखिता ॥ ॐ ॥
शुभं भवतु । ॐ श्री पाशर्वनाथाय नमः ॥

- (6) In the year 1128 A. D. Vipāka Sūtra Vratti of Abhaya Devācārya was written by the copyist Sodhala in the Anhila Pattan. The praśasti is as follows :—

संवत् ११८५ ज्येष्ठ सुदि १२ शुक्रं दिने श्रीमदणहिलपाटने लेखक सोढलेन
लिखितिमिति ।

- (7) An another manuscript of Vipāka Sūtra was written in the year 1129 A. D. at Anhila Pattan. The manuscript contains folios 259 to 285 of $29\frac{3}{4}$ x $2\frac{3}{4}$ size. The praśasti given at the end of the manuscript is as follows :—

संवत् ११८६ आश्विन सुदि ३ मीमे । अद्येह श्रीमदणहिलपत्तने ।

- (8) In the year 1135 A.D. Jaya Kīrti Sūri's Chandonuśāsana was written. It is in Samskrit.

संवत् ११६२ आपाढ सुदि १० जना लिखितमिदमिति ।

- (9) In the year 1138 A. D. Bhagwati Sūtra Vratti of Abhaya Devācārya was written by Bandi Rāja. It contains 225 folios of 26 x $2\frac{1}{4}$ size. The praśasti is as follows :—

संवत् ११६५ श्रावण सुदी ६ शुक्रं लिखितं च लेखक बंदिराजेन ।

- (10) Praśna Vyākaraṇa Sūtra Vratti by Abhaya Devācārya was written by Kaparda son of Cānda Hari in the year 1144 A.D. at Munḍahāṭā village. The praśasti of the manuscript is as follows :—

संवत् १२०१ वैशाख वदि १२ मुंडहाटाग्रामे चाडहरिमुतेन लेखक कपर्देन नामा घम्म
कथासग वृत्ति लिखितमेतत् मगलं महाश्री ।

- (11) The famous Paum Cariya of Ācārya Vimala Sūri is a manuscript of the year 1147 A. D. written under the rule of Jaysingh Deva. This is the earliest manuscript of this work so far available in any of the Grantha Bhandār. The praśasti of the manuscript is as follows :—

संवत् ११६८ कार्तिक वदि १३ ॥ छ ॥ महाराजाधिराजश्रीजयमिघविजयदेवराज्ये
भृगुकच्छममवस्थितेन लिखितेय मित्तलेन ।

- (12) Samvegarāṅga Śālā of Jina Candra Sūri was written in the year 1150 A.D. This is a voluminous work containing 348 folios. The manuscript was copied in Vatapadrak. The praśasti runs as follows :—

संवत् १२०७ वर्षे सुदि १४ गुरो अद्ये ह श्रीवटपद्रके दड. श्रीवोसरि प्रतिपत्तौ संवेगरगशाला पुस्तक लिखितमिति ॥छ॥

- (13) The manuscript of Upadeśapada Prakarana with commentary of Vardhamāna Sūri was written in the year 1155 A.D. at Ajmer. At this time Mahārājādhirāja Vighra Deva was the ruler. The praśasti is very much important as this is a link in the history of Ajmer City. Praśasti of the manuscript is as follows :—

संवत् १२१२ चैत्र सुदि १३ गुरो अद्ये ह श्रीअजयमेरुदुर्गे समस्तराजावलिविराजित परम भट्टारकमहाराजाधिराजश्रीविग्रहदेवविजयराज्ये उपदेशटीका लेखीति ॥छ॥

- (14) Svapna Saptatikā Prakarana was written by Śāntamati Gaṇi pupil of Jinadatta Sūri in Saṁvat 1215 on ninth day of the Māgha month i.e. in the year 1158 A.D. The manuscript contains 15 folios. The praśasti is as follows :—

संवत् १२१५ माघ सुदि ९ बुधे पुस्तिका लिखितमिति ॥छ॥ श्रीमत् जिनदत्तमूरिसिन्ध्याः सज्जाय शांतमतिगणिन्याः पुस्तिका श्री ॥

- (15) The manuscript of Candra Prabha Swāmi Carita of Yaśodeva Sūri was copied in the year 1160 A. D. by Pandit Abhaya Kumār belonging to Brāhminagacha :—

संवत् १२१७ चैत्र वदि ६ बुधौ ॥छ॥ श्री ब्राह्मणगच्छे पं० अमयकुमारस्य ।

- (16) Upadeśamālā Prakarana and Pusapamālā Prakarana of Maldhāri Hemcandra Sūri is a manuscript of the year 1165 A.D. In the praśasti only the name of the Vikram Era is given :—

“संवत् १२२२ पौष वदि १”

- (17) Nandi Durga Pada Vratti of Śri Candra Sūri in Saṁskrit was written in the year 1169 A. D. by Palhana son of Mandani. This was got written by Guna Bhadra Sūri :

संवत् १२२६ वर्षे द्वितीय श्रावण सुदि ३ सोमे अद्ये ह मंडनीवास्तव्य श्री जाल्योदरगच्छे मौढवसे श्रावमुकदेवमुतेत ले० पल्हेणेन लिखिता । लिखापिता च श्री गुणभद्रमूरिभि ॥छ॥ मंगलमस्तु ॥

- (18) Bhagvatī Sūtra was written in Samvat 1231 i. e. 1174 A.D. by Dhana Candra in the month of Vaiśākha. The manuscript contains 348 folios of $29\frac{3}{4}$ x $2\frac{1}{2}$ " size. The praśasti is as follows :—

भगवई ममता ॥छ॥ ॐ ॥छ॥ संवत् १२३१ वैशाखवदि एकादश्यां गुरी अपराह्णे
धणचन्द्रेण लिखितमिति ।

- (19) The manuscript of Vyavahāra Sūtra of Bhadrabāhu Swāmi in Prākṛit was written in the year 1179 A. D. on the 10th day of Śrāvaṇa month at Anhila Pattan by Sādhu Jina Bandhura :—

सवत् १२३६ ॥ श्रावण वदि १० शुके अद्येह श्रोमदणहिपाटकस्थितेन साधु
जिनबधुरेण कर्मधयार्थं लिखितमिति ।

- (20) The manuscript of Mahāvīrā Carita of Guṇa Candra Sūri written in Prākṛit prose and poetry is of the year 1185 A.D. The praśasti runs as follows :—

सवत् १२४२ कार्तिक मुदि १३ गुरी ॥छ॥
विक्रम निवगयकाले वाया लहिए य वारस मण्य ।
कात्तिय तैरमिए गुरुवासरे मोहण मुहुत्ते ।
मसारोयतरिय समत्य परिहरिय ।
सिरबीरनाहचरिय लिहियमिण सूमणवुहेण ॥छ॥

- (21) The manuscript of Bhava Bhavanā Prakaraṇa of Maladhari Hem Candra Sūri is of the year 1203 A.D. written at Anahila Pattan under the rule of Mahārājādhirāja Bhimadeva. The copyist of the manuscript was Mohad son of Mahīpāla who was living at Kansa village. The Praśasti is as follows :—

सवत् १२६० वर्षे श्राम्बण मुदि १४ गुरावद्येह श्रीमदणहिलपाटके महाराजाधिराज
भीमदेवकल्याणविजयराज्ये तत्पादपञ्चोपजीविनि महामात्य राण श्रीचाचाकः श्रीश्री
करणादिसमस्तमुद्राव्यापारान्परिपथयतीत्येवं काले प्रवर्त्तमाने रुद्रपत्नीयश्री.....
देवमूयदिशेन भवभावनादृत्तिपुस्तकं विषयपथके कांसाग्रामवास्तव्यं लेख० मोहडपुत्र
महिपालेन मन्त्राक्षरैः शुद्धाक्षरैश्च लिखितमिति ॥छ॥ शुभं भवतु

- (22) Bhagvatī Sūtra Vratī of Abhayadevācārya was written in the year 1217 A. D. at Prahalādanpur. It contains 435 folios of $29\frac{3}{4}$ x $2\frac{1}{2}$ " size.

संवत् १२७४ वर्षे प्रथमज्येष्ठ वदि ७ शुके प्रल्हारदनपुरे भगवतीवृत्तिपुस्तकमलेखीति ॥

- (23) Daśavaikālika Sūtra Vratti of Hari Bhadrā Sūri was written in the year 1232 A. D. by Ṭhakur Kumār Singh of Sādhā who was related to Mālavanśa of Stambha Tirthanagar. There are five manuscripts written by the same scholar in the Jaisalmer Bhandār. The praśasti is as follows :—

सवत् १२८६ फाल्गुण सुदि ४ सोमे स्तभतीर्थनगरनिवासिना । श्री श्रीमालवंशोद्भवेन
ठ. साढासुतेन ठ. कुमारसिहेन दशवैकालिकश्रुतस्कंधवृत्ति १ निर्युक्ति २ सूत्र ३
पुस्तक लेखयाचक्रे ॥

Thus from the above praśastis written at the end of the manuscripts it is clear that earliest written manuscripts on palm leaves are available in Jaina Grantha Bhandārs. In this respect Grantha Bhandārs of Jaisalmer are only the place in Rājasthān, where palm leaf manuscripts of ancient times are available.

PAPER MANUSCRIPTS

1. The earliest written manuscript on paper has been found in the Grantha Bhandār of Digamber Jaina Terāpanthī Badā Mandir, Jaipur, This is a manuscript of Pancāsti Kāya of Ācārya Kunda Kunda in Prākṛit and copied in the year 1272 A.D. It was written in Yoginipur-an old name of Delhi when Gayāsuddin Balban was the emperor. The praśasti is as follows:—

सवत् १३२६ चैत्र बुदी दशम्यां बुधवासरे अद्येह योगिनीपुरे समस्तराजावल्लिममालकृत
श्री गयासुद्दीनराज्ये अत्रस्थितअग्रोतकपरमश्रावक जिनचरनकमल!

2. There are several manuscripts which were written in the 13th, 14th and the 15th Centuries and at present are in the collection of various Bhandārs. On the basis of this it may be concluded that before the 13th Century all the manuscripts were used to be written on palm leaves. Some of the manuscripts written on paper may be described here.

The manuscript of 'Triśasti Śālākā' Pursusā Carita of Hemacandra Sūri pertains to the year 1328 A.D. There is a descriptive praśasti which gives full information about the author and the date of writing.

3. In the year 1334 A.D. Uttar Purāṇa, the second part of Mahāpurāṇa of Puspadant was written also in Yoginipur when Mohmmad Śāh was the emperor. The manuscript was copied by Vāhad Rājadev son of Gandharava. The praśasti of the manuscript is as follows:—

सवत्सरेऽस्मिन् श्रीचक्रमादित्यगताब्दाः संवत् १३६१ वर्षे ज्येष्ठ वृदि ६ गुरुवासरे
अथ हे श्रीयोगिनीपुरे ममस्तराजवलिशिरोमुक्तमागिक्यखचितनखरश्मौ मुरत्राणश्री
महम्मदसाहिनाम्निमही विभ्रतिसति अस्मिन् राज्ये योगिनीपुरस्थिता अग्रोत्कान्वय
नमःशशाक सा० महिपालपुत्रैः जिनचरणकमलचचरीकैः सा. खेतू फेरा माढा महाराजा
रुपा एतैः । सा० खेतू पुत्र गल्हा आजा एतै । सा० फेरा वीधा हेमराज एतै. धर्म
कर्मणि सदोद्यमपरै ज्ञानावरणीयकर्मक्षयाय भव्यजनानां पठनाय उत्तरपुराण
पुष्पकं लिखापित । लिखित गोडान्वय कायस्थ पंडित गंधर्व पुत्र बाहडराजदेवेन ।

4. After its one year the manuscript of Kātantara Vyākaraṇa with the commentary of Vidyānandi was copied by Yasah Kirtigaṇi pupil of Jina Candrasuri when he was staying at Devarājpur. The manuscript is at present in the Jaisalmer Sāstra Bhaṇḍār.
5. Vahad Rājdeva who was the copyist of the manuscript of Uttarpurāṇa also wrote Kriyā Kalāpa in the year 1342 A.D. at Yoginipur under the rule of same emperor Mohammad Śāh. The manuscript exists in the Āmer Sāstra Bhaṇḍār, Jaipur.

मवत् १३६६ फाल्गुनसुदी ५ शुक्रवासरे श्रीयोगिनीपुरे मुरत्राणश्रीमन्महम्मदसाहिराज्य-
प्रवर्त्तमाने काष्ठासंघे त्रयोदशविधचारित्रपात्रमट्टारकनयसेनः तस्य गिष्यमट्टारक
दुर्लभसेनः तस्याध्ययनाय पुस्तकमिदं प्रतिक्रमणवृत्ते लेखयित्वा दरबारचैत्यालय समीपस्थ
अग्रोत्कान्वय परमश्रावक मागिया इति पुरूपसङ्गकेन पाटणवास्तव्य..... तोमडपुत्रेण
भीमनाम्ना पचम्युद्यापनं कृत देवगुरुणा प्रसादात् शतायुर्भूयात् पंडितगंधर्वपुत्रेण
बाहडदेवेन लिखितमिति शुभा ।

- 6 There is manuscript in the Sāstra Bhaṇḍār of Dhānmandi, Udaipur which was written in the year 1313 A. D. This is a manuscript of Sarwārth Siddhi of Pūjyapāda written by the same scholar Vāhad Rājadeva son Pt. Gandharava at Yoginipur. The praśasti of the manuscript is as follows:—

सवत् १३७० पीप वृदि १० गुरुवासरे ॥ श्री योगिनीपुरस्थितेन साधूश्रीनरायण मुत् भीम
मुत् श्रावक देवघरेण स्वपठनाय तत्त्वार्थवृत्तिपुस्तकं लिखापित । लिखित गोडान्वय
कायस्थ पंडित गंधर्व पुत्र बाहडदेवेनेति ॥

7. In the Śāstra Bhandār of Khandelwāl Mandir, Kāmā there is a manuscript of Pāṇḍava Carita of Devprabha Sūri copied in the year 1397 A. D. It was copied by Vayararseṇa for Muniprabha Sūri. The praśasti is as follows:—

संवत् १४५४ वर्ष ज्येष्ठ शुदि सप्तमी शुक्रवारे श्री पाण्डवचरितं वयरसेणेन लिखितं
महाहृदयगच्छे श्रीमुनिप्रमसूरीणां योग्यं ॥

8. Parmātma Prakāśa of Yogindn (8th Century) exists in the Śāstra Bhandār of Pāṇḍya Lūnkarānji of Jaipur. It is a manuscript of the year 1400 A.D.

There are several manuscripts written in the 14th and 15th centuries in the Grantha Bhandār, and one or two manuscript of this period are easily available in most of the Grantha Bhandārs.

Thus the Jaina Grantha Bhandārs are of great value from the point of earlist written manuscripts. In this respect they are incomparable to others and inspite of frequent destruction of the manuscripts there are still manuscripts from 11th Century.

TREASURE HOUSES FOR NON-JAINA WORKS

The Grantha Bhandārs are not only the treasure houses for the books written by the Jaina writers but they are also the good centres for the manuscripts written by the scholars other than Jainas. The Sādhus and also the house-holders made no difference while collecting the manuscripts for these Bhandārs and they collected giving them the same importance to the manuscripts written by non-Jaina scholars also. Some of the manuscripts are also such which are available in these Jaina Bhandārs alone In this respect the Granth Bhandārs of Āmer, Jaipur, Nāgaur, Bīkāner, Jaisalmer, Kotāh, Būndī and Ajmer are important.

The Jaina scholars not only saved the manuscripts from destruction but also wrote commentaries, Vrittis, and Bhāsyas on them. They translated them into Hindī and gave full support for their wide circulation.

The manuscripts relating to the subjects of Kāvya, Kathā, Vyākaraṇa, Āyurveda, Jyotiṣa and subjects of other general interest are found in good number. Manuscripts even on the religious subjects based on the Smritis, Upanisadas, Saṁhitās, Brahmanas are also available in the collection of these Bhandārs. There are about 500 manuscripts only in Jaina Śāstra Bhandār of Mandir Pāṭodī Jaipur on the above subjects.

The manuscript of *Kāvya Prakāśa* of Mammata written in the year 1158 A. D. exists in the Jaisalmer Bhandār. It was written in Anhilpattan when King Kumārpāla was the ruler. The end of the book is as follows:—

ममाप्तोज्यं काव्यप्रकाशः काव्यलक्षणम् । कृतीः राजानकमम्मटालकयोः । संवत् १२१५
अश्विन शुदी १४ बुधे अद्येह श्रीमदणहिलपाटके समस्तराजावलीविराजितमहाराजाधि-
राजपरमेश्वरपरममहाराज उमापतिवरलब्धप्रासादप्रौढप्रतापनिजमुजरणांगणविनिर्जित
शाकभरिभूपाल श्रीकुमारपालदेवकल्याणविजयराज्ये पंडित लक्ष्मीधरेण पुस्तकं
लिखापितम् ।

The manuscript is on palm leaves.

The another manuscript of *Kāvyaadarśa* of Someśvar written on palm leaves is available in the Granth Bhandār of Jaisalmer and pertains to the year 1216 A.D. A very old paper manuscript also exists in the Āmer Śāstra Bhandār, Jaipur. One more commentary by Guna Ratan written on this book, is in the Hari Sāgar Gyāna Bhandār, Lohāwat-Jodhpur.

The manuscript of *Kāvyaalankāra* composed by Kavi Rudrata with a commentary of Nemi Sādhu is available in Jaisalmer Bhandār. It is a copy on palm leaves of the year 1149 A.D. The end of the manuscript is as follows:—

इति श्वेताम्बरविरचिते रुद्रटालकारटिप्पणके चित्राध्यायः पंचमः समाप्तः । मंगलं
महाश्री ॥ संवत् १२०६ आपढ वदि ५ गुरुदिने लिखितमिति । शुभमस्तु सर्वकल्याणं ।

Another manuscript on paper with a commentary of the same scholar, Nemi exists in the Āmer Śāstra Bhandār, Jaipur.

A manuscript of *Vakrokti Jivita* of Kuttaka Kavi written in 14th Century is preserved in the Grantha Bhandār of Jaisalmer at number 328. The manuscript is written on palm leaves.

Kavyalankāra of Vāman with a commentary written by the author himself is available in the Grantha Bhandār of Jaisalmer at serial number 333. It is a palm leaf manuscript while the paper manuscript is at the Śāstra Bhandār, Nāgaur. It is a manuscript of 15th Century. A palm leaf manuscript of *Kāvya Mīmāṃsā* of Rāja Śekhara written in the year 1159 A.D. is in the Grantha Bhandār of Jaisalmer. The end of the manuscript is as follows:—

इतिसिद्धो महाकविः ॥६॥ इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽ-
धिकरणे कालविभागो नाम समीक्षा अष्टादशोऽध्यायः ॥६॥ ममाप्तं चेदं कविरहस्यं

प्रथममधिकरणमष्टादशोऽध्यायः ॥ छ ॥ शुभमस्तु । लेखकपाठकयोः । मगलमहाश्री
॥छ॥ ॥छ॥ संवत् १२१६ फाल्गुन वदि ६ सोमदिने ॥ छ॥ ॥छ॥

Palm leaf manuscript of Alankāra Sāra Sangraha also called Udbhatāṅkāra of Udbhaṭa who flourished in the Court of King Jayapāla of Kashmir is available in the Jaisalmer Bhandār. It is with the commentary of Pratihārendra Rāja. The manuscript belongs to the year 1107 A.D.

Vyakti Viveka Kāvyaṅkāra of Rājānak Mahim in Samakrit is preserved in the Jaisalmer Bhandār. The manuscript is on Palm leaves and is of the 13th Century.

All the Kāvya written by the poets like Kālidāsa, Māgha, Bhārvi, Harsa, Halayudha, Bhātti etc., are available in the Granth Bhandārs of Āmer, Nāgaur, Jaisalmer and Bikāner. The copies of manuscripts of each such Kāvya are more than one and in some of the Bhandārs they reach even 20.

There is a manuscript of Raghuvansa of Kālidāsa written on palm leaves of the 14th Century in the Grantha Bhandār of Jaisalmer. Manuscripts of commentaries written by Gunaratan Sūri, Caritra Vardhana and Mallinātha, Samayasundar, Dharma Meru and Śānti Vijay (1610 A.D.) are also in the collection of the Bhandārs of Jaisalmer, Bikāner, Jaipur and Nāgaur. Raghuvansa and Kumārsambhava, of Kālidāsa are also popular among the Jains. In every Bhandār we find one or two manuscripts of them. There are 13 manuscripts of Raghuvansa in the Grantha Bhandār of Digambara Jaina Terāpanthī Mandir, Jaipur. All the manuscripts of Meghadūta with the commentary of Mallinātha are available in the collection of Abhaya Granthālāya, Bikāner.

The manuscript of Naisādhā Carita of Harsa Kavi written in the year 1321 A. D. on palm leaves is preserved in the collection of Jaisalmer Bhandār. In the same way manuscripts of other Kāvya such as Bhattī-Kāvya, Kavi-Rahasya of Halāyudha with the commentary of Ravidharma and Anargha Rāghava of Murārī are available in the collection of Jaisalmer Grantha Bhandārs.

Commentary written by Prakāśavarṣa on Kīrātārjunīya of Bhārvi is a rare manuscript. Prakāśa Varṣa wrote that he was a son of Harsa of Kāsmīr. One manuscript of this is in the Jaisalmer Śāstra Bhandār. The manuscript of Jaipur Bhandār is beautiful and correct one.

There are six manuscripts of Śīsupālavadha of Māgha in the Grantha Bhandar of Terāpanthī Mandir Jaipur and one of the manuscript is of the year 1438 A.D. Even earlier manuscript of the same Kāvya exists in the Grantha Bhandār of Jaisalmer.

Kirnāwali of Udainācārya with a commentary of an unknown writer is in the collection of Āmer Śāstra Bhandār. Manuscript of Sāṅkhya Saptati written by Ācārya Kapila also exists in the same Bhandār. This is a manuscript dated 1370 A.D. In the Jaisalmer Śāstra Bhandār Sāṅkhya Saptati Bhāṣya by Gaudpada is preserved. This is a manuscript of 1143 A.D. on palm leaves.

Commentary on Sāṅkhya Sapatati called Sāṅkhyatatwakaumudī of Vacaspati Misra is also preserved in the same Bhandār and the Sāṅkhya Sapatati of Ishwār Kṛisna is also in the collection. All the manuscripts are of 11th and 12th Centuries.

A manuscript of 'Patanjala Yoga Darśana Bhaṣya' of Vacaspati Harṣa Misra and Vyās Rasis are preserved in the Granth Bhandār of Jaisalmer. A 12th Century manuscript written on palm leaves of Prasasta Pāda Bhāṣya also is preserved in the Jaisalmer Bhandār. In the same Bhandār we also find the following early manuscripts—

- (1) Nyāya Bindu of Acārya Dharma Kīrti with a commentary of Ācārya Dharmottarpāda. The manuscript is of 13th Century.
- (2) Commentary on Nyāya Kāndī of Sṛidhar Bhaṭṭa written in the 13th Century.
- (3) A manuscript of Khāndan-Khanda-Khādyā of Sri Harsa of 1234 A.D.
- (4) Manuscript of Gautamiya Nyāya Sūtra Vṛatti written in the year 1151 A. D.
- (5) Manuscript of Nyāya Siddhānt Dīpaka with a commentary of Saśidhara is available in the Bhaṭṭārkiya Grantha Bhandār of Ajmer.

The dramas written by great poets such as Kālidāsa, Murārī, Viśākha Datta and Bhaṭṭa Nārāyana are preserved in the various Grantha Bhandārs. In the Śāstra Bhandārs of Jaisalmer, the manuscript of these dramas are of very early dates. Some of the early manuscripts are as follows :—

1. A manuscript copy of Mudrā Rākṣasa Nātak of Viśākha Datta prepared in Saṃvat 1314 i. e. 1257 A. D. is there. It contains a commentary also. The end of the work is as follows :—

भवत् १३१४ वर्षे लौ० आपाढ वदि शनी अद्येह श्रीवामनस्वत्यां स्थित मह० देयङ्
मुत् ठ० आमादीतेन पुस्तक लिखितमिति । शुभं भवतु लेखकपाठकानां अयेपामेव ।

2. The manuscript of Veni Samhāra of Bhaṭṭa Nārāyaṇa is of the 14th Century.
3. The manuscript of Anargha Rāghava Nāṭak of Murārī Kavi of the 14th Century is preserved in the same Bhandār. Another manuscript with a commentary of Maldhārī Nārcandra Śūri is also available in the same Bhandār.
4. The manuscript of Prabodha Candrodaya Nāṭak of Kriṣṇa Mīra is of 1261 A.D. The praśasti of the manuscript is as follows :—

सवत् १३१८ वर्षे सुदी ६ रवौ अद्य हे श्री भृगुकच्छे सा० मह० देयड सुत० ठ० आसादी-
त्यस्य स्वार्थे प्रबोधचन्द्रोदयं नाटकं लिखितं । शुभं भवतु लेखकपाठकयोः ।

5. An old Vāsava Dattā Ākhyāyika of Mahākavi Subandhū written in the year 1150 A. D. exists in the Grantha Bhandār of Jaisalmer. The manuscript was written by Ācārya Yaśodhar under the rule of Govinda Candra. The praśasti of the work is as follows :—

इति महाकविसुबन्धुविरचिता वासवदत्ता नाम कथा समर्थिता ॥ सवत् १२०७ श्रावण
वदि १४ सोमे रुद्रपल्लीसमावासे राजश्रीगोविन्दचन्द्रदेवविजयराज्ये श्री यशोधरेण
आचार्याणां कृते लिखितेय वासवदत्तेति ।

6. One manuscript of 'Cakrapāniviṇaya Mahākāvya' of Laxmidhara Bhaṭṭa of 14th Century is available in the Grantha Bhandār of Jaisalmer.
7. A copy of Vratā Ratnākar of Bhaṭṭa Kedāra copied in the 14th Century exists in the Grantha Bhandār of Jaisalmer. In the same Bhandār a palm leaf manuscript of Līlāvati Kathā-written by Bhūsana Bhaṭṭa son of Kutuhala Kavi is preserved. It is a manuscript of 1208 A.D.

On the other subjects like Ayurveda, Jyotisa, Grammar and Kosa etc. there is a large number of manuscripts in these Bhandārs and some of them are very early written.

Thus the study and survey of these Grantha Bhandārs are very much important not only for tracing out the works written by Jaina writers but also for works which are written by the non-Jaina scholars.

HINDĪ & RĀJASTHĀNĪ WORKS

Also for the collection of Hindī and Rājasthānī works written by non-Jaina writers, these Grantha Bhandārs are of great importance. Bhandārs situated in

villages even contain the valuable Hindī manuscripts. Manuscript of Prithavirāja Rāso, one of the most famous works of Hindī language are found in the Jaina śāstra Bhandārs of Cūrū, Kotāh and Bīkāner. In the same way the manuscripts of the famous Hindī work of Viśāl Deva Rāso were written by Jaina Sādhus and are preserved in the Jaina Grantha Bhandārs. In the Abhaya Granthālaya of Bīkāner there are nine manuscripts of this work. In the Khartargacchā Jaina Śāstra Bhandār of Kotāh, there is a manuscript of Viśāldeva Rāso of 1320 A.D.

On the work of Kriṣṇa Rukmani Veli there are about seven commentaries by Jaina scholars. Several manuscripts of this work are found in the Jaina Grantha Bhandārs of Jaipur, Būndī, Ajmer and Mozamabad.

Rasīkprīyā is also included in the collection of the Jaina Grantha Bhandārs. Hindī commentaries of Kuśāldhīra and Keśavadāsa are also preserved in them.

Two manuscripts of Jaiteśi Rāso which is said to have been written on Rao Jaiteśi, Bīkāner Ruler, are in Abhaya Granthālaya, Bīkāner. Various historical works such as Vachavat Vanśāvali of Kavi Sānkur and Rasa Vilāsa of Cārana are also available.

Old manuscripts of Vaitāla Paccisī, Vilhan Carita Caupai by Delha and Vikramaditya Caupai by Lāl are also preserved in the Jaina Grantha Bhandārs.

In the same way the works written by some poets such as Kabīrdāsā, Gorakhnātha etc. are also available in the Jaina Grantha Bhandārs. There is one Gutakā in the Śāstra Bhandār of Bādā Mandir, Jaipur in which small works of 35 poets belonging to Gorakhanātha sect are written.

Manuscripts of Madhu Mālī Kathā written by Śrī Caturbhujadāsa are found in these Grantha Bhandārs in good number. There is a manuscript in the of Bada Mandir Jaipur which contains 911 stanzas, the highest number found even in any Grantha Bhandār.

Manuscript copies of Simhāsana Battisī written by the various authors are available in the Grantha Bhandārs of Jaisalmer, Āmer and Bīkāner. In the Grantha Bhandārs of Jaisalmer, manuscript of this work written by Sanghavijay in the year 1621 A. D. is available. Several manuscripts on the story of Dholāmāru is also preserved in there Bhandārs.

There is a manuscript of Mādhavānāl Prabandha Kathā written by Ganpati in the Śāstra Bhandār of Būndī. It was composed in the year 1537 A.D. and the manuscript is of the year 1596. This is a very good work in Dohā metre containing 2457 verses.

CHAPTER VI

MATERIAL FOR RESEARCH

SCOPE FOR RESEARCH IN THE JAINA GRANTHA BHANDĀRS :

The Jaina Grantha Bhandārs of Rājasthān are the great store houses of manuscripts written on Palm leaves, paper and clothes. There are more than one lac manuscripts housed in these Bhandārs. They deal with a large variety of subjects. There is perhaps no topic on which no literature is found in these Bhandārs. If the Jaina scholars did not write any work on a particular topic they collected works of other scholars for the sake of study. It is a matter of great pleasure that the collection of manuscripts was made only from the point of view of collection of the best and useful material without prejudice to works by non-Jaina authors. Due to their great love for literature, thousands of copies of works written by the leading non-Jaina scholars have found place in these Bhandārs.

These Bhandārs have not been thoroughly examined so far. Their catalogues have not been prepared in most cases, and if prepared, they are not on scientific lines, Indian scholars are in dark about the usefulness of most of these Bhandārs. Works on Literature of Saṁskṛit, Prākṛit, Apabhraṁsa, Hindī and Rājasthānī and other allied Indian languages are in such a large number that there is great scope for research on several topics. The contribution of Jaina scholars to the Indian languages has not yet been acknowledged properly. Their contribution to every sphere of knowledge is important. It should not be regarded as merely sectarian and therefore unimportant. There are hundreds of works written in Prākṛit language. As a matter of fact the command of Prākṛit literature belong mostly to the Jaina scholars. There is a great scope for research on the various works of this language. Moreover most of the works written in this language form a part of the collection of Rājasthān Bhandārs and hence they are alone the proper centres for Research. Works on all subjects such as Āgama, Kāvya, Drama, Kathā and some scientific subjects are found in this language. As a matter of fact Prākṛit language was the language of the people for more than one thousand years.

To the Saṁskṛit language the contributions of Jaina scholars is also great. On every aspect of Saṁskṛit literature Jainas have written works such as Kāvyas, Stories, Purānas, Joytiṣa, Āyurveda etc. From the 4th Chapter of this book it would be clear that Jaina scholars have contributed greatly to the literary activity of our country. There are also poets like Jainaseana, Gunabhadra, Vardhamāna Bhaṭṭāraka, Somadeva, Vīranandī, Hemcandra, Sakalkīrti etc. who contributed hundreds of works to this language. There is no subject on which Jaina Scholars have not written. But if we see history of Saṁskṛit literature we shall find that their works are not sufficiently acknowledged except that a few references are given here and there. Besides original works the Jaina authors have written commentaries on works written by non-Jaina authors. The commentary on Anargha Rāghava Nātak by Maladhārī

Nāra Candra Sūri is one of them. The manuscripts written by the non-Jaina Scholars are safe in Jaina Bhandārs and some earlist manuscripts written by them are also preserved, There are hundreds of Kāvyaś, some of them are of high order, Campu literature written by Jaina Scholars can be compared with the works written by non-Jaina authors. In the field of scientific literature also such as Grammer, Jyotisa and Āyurveda, the contributions of Jaina scholars are of great importance and require thorough research.

As regards Apabhraṃśa literature, mostly the Jaina works hold the field. In order to have a correct knowledge of the development of Hindi literature, works written in Apabhraṃśa have to be studied. Works written by the great poets like Svayambhu, Puspadaṇṭ, Vīra, Nayanandī, Amar Kīrti, Dhanpāl, Sricandra, Hemcandra, Dhahila and Raidhu etc., cannot be ignored as their works are masterpieces of this language. Apabhraṃśa was popular for about 6 to 7 hundred years. About 30 years ago there was a notion that whole of the Apabhraṃśa literature has been either destroyed or has disappeared. But this presumption of the scholars was made without seeing the Jaina Grantha Bhandārs. Now all the scholars have admitted the importance of this literature and are trying to study it. Besides 8 to 10 works which have been published more than 100 are still unpublished. Then there is also a great scope for research in this sphere of literature.

As regard Hindī, Rājasthānī and other provincial languages, the Jaina-scholars equally shared in the enhancement of literature. There were Jaina scholars who took initiative in writing their works in Hindi. They wrote Hindi works when writing in Hindi was looked down by the scholars. If the Svāyambhu's work "Paumcarīu" is admitted as the first Hindī poem then it was from 8th century that Jaina scholars began to serve Hindī. There are several Jaina scholars who wrote masterpiece work in those days. In the Jaina Śāstra Bhandārs of Rājasthān and and specially in the Bhandārs of Jaipur, Ajmer and Nāgaur, Bikāner and Udaipur a large literature written in Hindī and Rājasthānī language is available. These works have not been properly classified. The oldest work written in Brijbhāṣa is Pradyumna Carita, written by a Jaina scholar in Samvat 1411 i. e. 1354 A. D. Older than this no work has been found so far written in Brijja language, In the same way Jinadatta Carita, a work of 1296 A. D. has just been discovered in a Jaina Granth Bhandār of Jaipur. It is the first work in which date of composition is given. There are several works written by Jaina scholars on subjects like story and other allied subjects. If we count the Hindī works written by Jaina scholars, the number will not be less than one thousand. In this way there is a great scope for research on this side also. It is certain that without taking these works into consideration the true history of Hindī and Rājasthānī cannot be written and for such a research, in the Jaina Grantha Bhandārs

of Rājasthān are the centres of attraction, where works on each subject whether old or new are preserved.

As already stated the Jaina scholars who had been in Rājasthān wrote several works in Apabhraṃśa Prākṛit, Saṃskṛit, Hindī and Rājasthānī. There works are preserved in good number in these Bhaṇḍārs. Most of such works are still unpublished and in some cases even their existence is not known to the scholars. In the days of political ups and downs when education was not as widespread as today, the scholars served the public by writing several works in various languages. We shall now give a description of some of the outstanding Rājasthānī authors along with their works. We will classify them as follows:—

- (1) Prākṛit and Apabhraṃśa Writers:
- (2) Saṃskṛit writers.
- (3) Hindī and Rājasthānī authors.

PRĀKRIT & APABHRAṂŚA WRITERS

1. PADMANANDI :

The writer of Jambū Dwīpa Pragnapti in Prākṛit was a Rājasthānī scholar. He was a descendent in the line of Veernandī and pupil of Bālanandī. The work 'Jambudwīpa Pragnapti' was written at Baran Nagar, a sub-divisional Head-quarter of Rājasthan. At that time Sakti Kumār was the ruler of Mewar. In those days Bāran was under the Mewar State. No date of its composition is given but probably it was composed in vs 805 i. e. 748 A. D.¹ The author has described the prosperity and wealth of Bāran. Sakti Kumār had been stated to be the ruler of the city²

2. HARIṢEṆA :

Harisena was a resident of Citter. His father's name was Goverdhana. Dhakkaḍa was his caste which originated from 'Sri Ujapur'. Once the poet went to

1 Introduction to Purāṇana Vākya Sūci p 67.

2. गारागुणगणकलिओ, गरवइ सपूजिओ कलाकुशलो ।
 वाराणसरस्स पहु गरूत्तमो, सत्तिभूपालो ॥१६६॥
 पोवखरणिवाविपउरे, बहुमवन विहसिए परमरम्मे ।
 गणगणसकिण्णो, घराघण्णसमाउले दिव्वे ॥१६७॥

‘Acalpur’ where he composed his famous work ‘Dhamma Parikkhā’ in Śaṃvat 1044 (987 A.D.).¹

His work remained very popular for long and was read with great interest. Several manuscripts are preserved in the Grantha Bhaṇḍārs of Rājasthān and specially at Āmer and Nāgaūr Bhaṇḍārs. The work is still unpublished.

The work is divided into 11 Sandhis in which more than 100 stories have been told. The poet was a great lover of Mewār and its beauty. At one place he has given a beautiful description.

जो सिंहिर सिंहणि केवकारइल्लु, सरि तडि रहट्ट जव सेयगिल्लु ।
तरु कुसुमगंध वासिय दियत्त, एीसेस मास सपुंण्ण च्छित्त ।
चय वण कोइलाराव रम्मु, वर सर सारस वय जणिय पेम्मु ।
मिस किसलय पासायण तुट्ट हस, मयरंद मत्त अलिउल्ल शिघोम ।
करवद जाल किडि बिहियतोमु, वण तरु हल सउणिगण पांमु ।
कय साम चरणु गो महिसि महिमु, उच्छ वण पद रिसियरस विसेसु ।
तथाणंदिय दीण वेदु, थल शिलिणि सयण गण पहिय तंदु ।
वर सालि सुगंधिय गंधवाहु, तवखणि सवणट्ठविय सुय ममूहु ।
शियडत्थ गाम मडिय पण्णु, जणवय परिपूरिय जाम कोमु ।
रिउ जोग सोक्ख रजिय जणोहु, गय चोर मारि भय लद्ध मोहु ।

धत्ता

जो उज्जवाणहि सोहड, खेयर मोहड, वल्ली हरहि विलासहि ।
मणि कचण कय पुण्णहि, वण्ण रवण्णहि पुरहि स गोउर सालहि ॥

—Dhamma Parikkhā 11-1

१. इय मेवाडदेसे जणमकुले, सिंगिउजपुर शिगय धक्का कुले ।
गोवद्धण नामे उप्पत्तउ, जो सम्मत्त रयण संपुत्तउ ।
तहो गोवद्धणामु पिय घणवह, जा जिणवर मुणिवर पिय गुणवह ।
ताई जणिउ हरिमेण्ण गामे सुउ, सो सजाउ विवुह कइ विस्सुउ ।
सिरि चित्तउडु चएवि अचलउरही, गुउ शियकज्जे जिणहर पउरहो
तहि छदानकारपसाहिय, धम्मपरिक्ख एह ते साहिय ॥ २६.

—Dhamma Parikkhā 11-26

विवक्कम शिव परिय कालह, अव गय वरिस सहस चउताणए ।

3. Dhanpāla .

Dhanpāla was a famous poet of Apabhraṃśa. His work 'Bhaviṣyattakahā' was first discovered by Dr. Jacobi in Ahmedābād with the help of a Jain monk. It was published later on by Royal Academy Munich. It was also published in Gack, Oriental Series, 1923. The poet while giving his account only mentioned his caste as Dhakkad and his mother and father's name as Dhanasiri and Mayesar. He was proud of his knowledge so he has addressed himself as the son of Saraswati. (सरसइ बहुलद्ध महावरेण). Harisena, the writer of Dhamma Parikkhā was also of this caste. According to the inscription of Śrī Tejpal of Delwāda, there is a mention of Dhakkad caste. Harisena wrote that Dhakkad caste originated from Siriupur which seems to be the old name of Sironj, 'an old town in' Rājasthān in the Kotāh district, now transferred to Madhya Pradeśa. But according to Dhamma Parikkhā, Sriujapur is in Mewār which has been mentioned clearly in the following line.—

‘इय मेवाड देस जण संकुले गिरि उजपुर गिगय धक्कड कुले’

Bhaviṣyattakahā remained very popular among the Jainas for centuries. Manuscripts of this work are found in several Bhandārs of Rājasthān. There are 10 manuscripts only in one Āmer Śāstra Bhandār, Jaipur. This shows its wide popularity. He was a 10th century scholar.

4. HARIBHADRA SŪRI :—

He was a great scholar of Prākṛit and Sāṃskṛit. He belonged to Ciṭṭor. He wrote commentaries on the Anuyogadvāra Sūtra, Āvaśya Sūtra, Daśavaikālika Sūtra¹, Nandī Sūtra², Pragnāpanā Sūtra. He also wrote Anekānta Jaya Patākā³ and Anekānta Vāda Praveśa⁴ in which he not merely presented the Jaina Philosophy of Anekānta but criticised the current philosophical systems. He is also the writer of Samarāicca Kahā. It is a big romance in mixed prose and verse. His Dhūrtā Khyāna is a good satire on popular Hinduism. It is still unpublished. Haribhadra's

1. धक्कड वरिण वंसे माएसरहो समुव्वविण ।

घरासिरिहो वि सुवेण विरहउ सरसह संभविण ॥

—Bhaviṣyatta Kahā

1. Published in D. C. P. Series No. 47. Bombay 1918

2. Published by R. K. Sāmsthā, Ratlām 1928.

3. Published by J. G. Series, Bhāvnagar.

4. Published by Hema Candra Sabhā. Ratlām 1919—series No. 3.

other philosophical works are Yogabindu¹ and Yoga Drasti Samuccaya² which is a valuable synthesis of old Jaina ideas and those of Pātanjali and Vyāsa.

5. MAHEŚVAR SŪRI ·

He was also a Rājasthānī Scholar, and wrote Gyāna Pancami Kathā³ in Prākṛit which contains 10 stories. He was a 10th century scholar. He also wrote Saṇyama Manjari Kathā⁴ in Apabhraṃśa. It is interesting to find in these books many old folk tales dressed and presented in Jaina Garb. The first work is still unpublished.

SAMSKRIT WRITERS

1. SIDDHARSI :

Siddharsi, pupil of Durgāswāmin was a Rājasthānī writer belonging to Mewār. He completed commentary on Updesamālā and Upmiti Bhava Prapanca Kathā⁵ at Bhilla Māla in the year 905 A.D. It is as much a work of Philosophy as of poetry and is one of the finest allegories. His other work is Candra Kevali Carita. It was composed in the year 917 A. D. i. e. 12 years after Upmiti Bhava Prapanca Kathā.

2. Āśādhar :

Originally Āśādhar was a Rājasthānī scholar and Mandalgarh was his birth place⁶. But due to continuous attacks of Śahabuddin Gauri, he was compelled to leave Rājasthān and settled at Dhārā Nagari. He was one of the greatest

1. Published in J.D.P S. Series, Bhāvnagar, 1911

2. Published in D.C.P. Series No, 12 Bombay 1913.

3. Brahad Gyān Bhandār. Jaisalmer.

4. Published in the G.O.S. in the year 1918.

5. Published in D.L P. Series No. 46, Bombay.

6 श्रीमानस्ति सपादलक्षविषयः शाकम्भरीभूषण
स्तत्र श्रीरतिषाममण्डलकरं नामास्ति दुर्गमहन् ।
श्रीरत्न्यामुदपादि तत्र विमलव्याघ्रे रवालान्वया
च्छीसत्लक्षणतो जिनेन्द्रसमयश्चद्वालुशाशधरः ॥१॥

scholars of his time and wrote several works on various subjects. He wrote commentary on Aṣṭāṅga Hridaya, Kāvyaṅkār and Amar Koṣa but unfortunately these are not available at present in any of the Jaina Bhandārs in Rājasthān. Ādhyātma Rahasya¹ which is considered to be his lost work was discovered in Bhaṭṭārkiya Śāstra Bhaṇḍār Ājmer. This is a very good work in Saṁskṛit dealing with Ādhyātma. Similarly Saṁskṛit commentary on Āradhanāsāra written by him has been discovered in the Śāstra Bhaṇḍār of Jobner temple. It is a work of the 13th century written for his pupil Nayancandra. His other works are Sāgara Dharmāmṛita, Aṅgāra Dharmāmṛita, Pratiṣṭhā Pāṭha, Jinasaahasranāma Stotra. Cemmentary written by him on Bhopāl Caturvinśatika has also been recently discovered in Śāstra Bhaṇḍār, Jain temple, Pātodī, Jaipur. All the works written by him are very popular.

3. BHATṬĀRAKA SAKAL KĪRTI:—

Sakal Kīrti was one of the most famous Bhaṭṭāraka of his time. He was born in Saṁvat 1443 (1386 A.D.) at Pātan. His name was Pūna Singh or Pūran Singh². He was married at the age of 14 and took to the life of a Jaina monk in the year 1425 A.D.³ when he was 39 years old from Bhaṭṭāraka Padmanandi. He established a seat of Bhaṭṭāraka at Dūngarpur in the 1435⁴ and became the first Bhaṭṭāraka. He was a great scholar of Saṁskṛit and Hindi and wrote several works

1. हरषी सुणीय सुवाणि पालह, अन्य ऊअरि सुयर ।
 चौदत्रिताल प्रमाणि पूरइ, दिन पुत्र जनमीउ ॥१४॥
 सुभवेला अवलोकि जनम, पुत्री ज्योति लखीय ।
 मेलवि सजन सहू कोई पूनशघ नाम ठवीय ॥१५॥

—Sakal Kīrti Rāsa

2. चउदय व्यासीय संवति कुलदीपक नरपाल संघपति ।
 डू गरपुरि दीक्षा महोछव तीणि कीया ए ॥३॥

—Sakal Kīrti Rāsa

3. श्री सकलकीरति सहगुरि सुकरि दीघी दीक्षा आणदभरि ।
 जयजयकार सयलि सचराचरुए गएधर ॥४॥
 चउदसिवाणविहऊ लटि नरपाल पुरिगलीपि ।
 कोटि पटाचारिज पद सस्थापिया ए गए ॥५॥

—Sakal Kīrti Rāsa

in both the languages. Some of the works are Ādipurāṇa, Uttarpurāṇa, Purāṇsāra, Śāntipurāṇa, Pārsva Purāṇa, Mahāvīra Purāṇa, Mallinātha Purāṇa. Yaśodhara Carita, Dhanyakumār Carita, 'Sukuma Carita, Solah Kīraṇ Pūjā, Sukti-Muktāvali and Karma Vipāka¹.

He travelled throughout Udaipur, Dūngarpur and Gujarāt. He led a Jaina Sangh to Gīrnār and performed a great Pratiṣṭhā ceremony in Junāgarh².

4. BHATTĀRAKA BHUWN KIRTI :

He was a pupil of Bhattāraka Soka Kīrti and stayed as Bhattāraka at Dūngarpur for 19 years (1451 to 1470 A. D). He was a great scholar and wrote several works in Hindī. Some of his famous works are Jiwandhar Rāsa³, Jambu Swāmi Rāsa⁴, Rātri Bhojan Varjan Rāsa⁵ Kalāvati Carita⁶, Cintāmani Pārswanātha Stotra⁷. He was a great spiritual leader of his time and travelled in most of the parts of Rājasthān. The works written by him are still unpublished.

1. आदिपुराण उत्तरपुराण शांति-पान-वर्द्धमान-मल्लि-चरित्र ।

आदि यशोधर धन्यकुमार सुकुमाल मुदगन चरित्र ॥२७॥

पंचपरमेष्ठी गंधकुटीय द्रष्टानिका गणधर भेष ।

मोलहकारण पूजाविवि गुरिए सविप्रगट प्रकामिया तेय ॥२८॥

मुक्तिमुक्तावलि कमविपाक गुरि रचीय डार्डण परि विविध परिग्रंथ ।

मरह संगीत पिगल निपुणगुरु गुरुज श्री सकलकीरति निग्रंथ ॥२९॥

2. जनिगद गुरु उपदेमिहं मरिवर बंध ग्रतिसव ।

मखि ठाकर अदराज्य स्यंध राजि प्रामाद माडीउए ॥२०॥

मडलिक राड वहु मानीउ देश वदेजि ज व्यागीयु ।

पीतलमइ आदिनाथ थिर थापीया ए ॥२१॥

3. Granth Bhaṇḍār Terāpanthī Jaina Temple, Jaipur.

4. Ibid

5. Ibid.

6. Grantha Bhaṇḍār Tholia Jaina Temple, Jaipur.

7. Ibid.

5. - BRAHMA JINDĀSA :

He was the younger brother and pupil of Bhattārika Sakal Kīrti. He refers in most of his works to the name of Bhattārika Bhuwan Kīrti with great respect. He lived with him for a long time. He also mentions the name of his Guru in most of his works. Dūngrpur seems to have remained the main centre of his literary activities. He was a good scholar of Saṁskṛit, Hindī and Gujraṭī. He wrote more than 50 works both in Saṁskṛit and Hindī. Harivanśa Purāṇa, Padam Purāṇa, Jāmbū Swāmi Caritra, Vrat Kathā Kosa, Ādinātha Purāṇa, Śrenika Caritra, and Yaśodhar Carita, are some of his Saṁskṛit works which are read with great interest by the Jainas. Hanumat Rāsa,¹ Holī Rāsa, Karma Vipāk Rāsa, Jambu Swāmi Rāsa, Ārādhana Rāsa, Śrīpāla Rāsa, Sudarśan Rāsa, Nāgakumār Rāsa, are some of his Hindī works, which are also read by Jainas with great interest and as such they are in several Grantha Bhaṇḍārs of Rājasthān, and at Āmer Śāstra Bhaṇḍār and Udaipur Śāstra Bhaṇḍārs in particular.

6. BHATṬĀRIKA GYĀNA BHUṢAṆA :

He was also a great Saṁskṛit and Hindī scholar, and was the 4th in Bhattārika line. He sat on the Bhattārika Gādī in the year 1475 A.D. after that he left that seat and devoted his time to the writing of works. He travelled in Mewār and various other parts of Rājasthān and preached to the public. He was greatly respected by several rulers of Rājasthān, and Gujraṭ. He wrote works such as Tattva Gyāna Taranganī, Siddhānt Sār (Bhāṣya) Ādisvar Phāga and commentary on Nemi Nīwan Kāvya. He completed Tattva Gyāna Taranginī in the year 1503 A.D. Ādisvar Phāga describes the life of Śrī Ādinātha and runs in both, saṁskṛit and Hindī. Prākṛit commentary on Gomattasār was also got written by him in the year 1503. At present it is available in the Śāstra Bhaṇḍār of Mozmābād.

7. PANDIT RĀJ MALL :

Pandit Rājmall was a learned scholar of Saṁskṛit and Hindī. He belonged to Bairāth, an old town of Rājasthān 70 miles from Jaipur on Jaipur-Delhi Road.

1. श्रीसकलकीरति गुरु प्रणमीनि भवनकीर्ति भवतार ।

ब्रह्मजिगदास एणी परिभणि, पढता पुन्य अपार ॥७२७॥

—Hanumat Rāsa

He was a scholar of 16th century and wrote *Lāṭi Saṁhita*² (1584 A.D.), *Pancādhyāyī*, *Jambu Swami Carita* in Saṁskrit. *Lāṭi Saṁhita*² was composed for Sāhu Phaman at Bairāth, in the year 1584 A.D. He also translated into Hindi prose *Samayasār* a famous work of Prakrit language written by Ācārya Kunda Kunda. This work is an important one from linguistic point of view and is regarded as the first big work in Hindi literature. For some time he lived in Āgrā and had an occasion to see Emperor Akbar and was very much influenced by his liberal views on religion. He has praised Akbar's reign in *Jambuswami Carita*.

8 GYĀNA KĪRTI .

He was the pupil of Vādibhusana. He wrote *Yasodhar Carita*³ on the request of Nānū Godhā who was the Prime Minister of Mahārājā Mānsingh of Āmer. He was a scholar of 16th century and completed his work in the year 1602 A.D. One manuscript of the work exists in Āmer Śāstra Bhandār, Jaipur. The work is still unpublished.

9. BHATTĀRAKA ŚUBHA CANDRA :

Bhattāraka Śubha Candra was in the line of Bhattāraka Sakal Kīrti. He was the pupil of Bhattāraka Vijay Kīrti and was a great Saṁskrit scholar of the 16th century. He held the titles of "Trividha Vidyādhār" and "Ṣaṭbhāṣā kavacakravartī". He studied Philosophy, Grammar, Lexicography and Alankārs and travelled in various parts of India such as Karnāṭak, Gujrāt, Mālwa, and Rājasthān. He wrote more than 30 works in saṁskrit and Hindi, out of which *Candraprabhā Carita*.

1 तत्सूनु श्रियमुद्वहत् भुजबलादेकातपत्रो नृपि,
श्रीमत्माहिरकवरो वरमति माभ्राज्यराजद्वपु ।
तेज पुजमयो ज्वलज्ज्वलनज ज्वाला करालनलः ।
सर्वादीन् दहतिस्म निर्दपमना, उन्मूल्यमूलादपि ॥११॥

2 तत्राद्यस्य वरो भुतो वरगुणो न्योताह्वमंवाधिपो ।
येनतज्जनमन्दिरं स्फुटमिह प्रोनु गमत्युद्भुत ।
वैराटनगरे निधाय विविक्तपूजाश्च बहवयः कृतः ।
अत्रामुत्र सुखप्रदः स्वयशसः स्तंभसमारोपितः ॥

—*Lāṭi Saṁhita* p. 73

3. इति श्रीयशोधरमहाराजचरित्रे मट्टारकश्रीवादिभूषणशिष्याचार्य श्रीज्ञानकीर्तिविरचिते
राजाधिराजमहाराजमानसिंहप्रधानसाहस्रीनानूनामांकिते मट्टारकश्रीअमयरुच्यादिदीक्षाग्रहण
स्वर्गादिप्राप्तिवर्णनो नाम नवमः संगः ।

Jivandhar Carita are his famous works. The manuscripts of his works are available in several Grantha Bhandārs of Rājasthān. The main centres where he wrote his works were Dūngarpur and Sāgwāra. He completed Pāṇḍava Purāna in Sāgwāra in the year 1551 A.D. A complete account of him has been given in Pāṇḍava Purāna.⁴ He remained Bhattāraka from the year 1516 to 1556 A.D.

10. BHATTĀRAKA SOMASEN :

He was also a Rājasthānī scholar and lived in Bairāth, an old town of Rājasthān. He wrote Padma Purāna in the year 1602 A.D. in Saṁskṛit. Somasen was the pupil of Ācārya Guṇabhadra. His work is very popular and available in various Brandārs of Rājasthān. This is a short form of Jaina Rāmāyana.

11. JAGANNĀTHA :

He was the pupil of Bhattāraka Narendra Kīrti who lived in Todārāisingh known by the name of Takṣak Garh¹. Jagannath was a Jaina Khandelwal by caste and was son of Śreṣṭhī Pom Rāja. Six works written by him have been discovered so far which are Swetāmbar Parājaya, Caturvinsati, Sandhan Svopadam Tīkā, Sukh Nīdhān, Sukhena Carita, Śiva Sandhan Nāma. He was a scholar of 17th-18th century. His brother Vadi Rāja was also a good scholar of Saṁskṛit. He wrote Saṁskṛit commentary on Vāgbhattāṭṭhāṅkār called Kavi Candrikā in Saṁvat 1729 i.e. 1672 A.D. Gyaṇ Locana Stotra was also composed by him and is preserved in the Śāstra Bhandār of Pātodi Temple. All the works are unpublished so far.

HINDĪ WRITERS

1. PADMA NĀBH :

Padmanābh was a poet of the 15th century and belonged to the Cīttor state. Sanghapatī Dūngar requested him to compose a Bāvanī dealing with various

1. Bhattāraka Sampradāya Page 147.

2. वत्से नेत्रपडश्वसोम १७६२ निहिते ज्येष्ठे च मासेनघे ।

शुभ्रेपक्ष इति त्रयोदशदिने श्रीतक्षकाख्ये पुरे ।

नेमिस्वामिगृहे व्यलीलिखदिदं देवागमालंकृते ।

पुस्तं पूज्यनरेन्द्रकीर्तिसुगुरोः श्री जगन्नाथवट्टः ॥

topics and on his request he completed the Bāvanī in the year 1486 A.D. It is in Rājasthānī fully influenced by Apabhramśa. This is his only work which has been discovered so far. Two manuscripts of the work have been searched out, of which one is in the Abhaya Granthālāya, Bikaner and the other one is in the Grantha Bhandār of Tholiā Jaina temple, Jaipur. The whole Bāvanī is in Chaappaya metre. Some of the verses are of High standard composed in a strong and good literary style.

2. CHĪHALA :

He was Rājasthānī poet of 15th and 16th Century. The place where the poet was born and lived is not known so far but it is certain that the poet was a Rājasthānī scholar¹ as his work are generally preserved in the Grantha Bhandārs of Rājasthān. He was Agarwāl Jaina and his father's name was Nāthū. Upto this time five small works written by him have been discovered. Pānca Sahelī Gīta was composed in the year 1517 A. D.². His other works are Panthī Gīta, Bāwanī and two small Gīta called Udar Gīta and Velī. "Bāwanī" which was completed in the year 1524 A. D.³ has been discovered recently in the Śāstra Bhandār of Tholia Jaina temple, Jaipur. Ācārya Rāma Candrā Śukla⁴ and Dr. Rām Kumar Varma⁵ have also wrote a few lines about the poet, but they had given only the description of Panca Sahelī Gīta. All his works are not published so far. His works though small one are full of literary merits. All his works are written in Rājasthānī language. Two verses of Panca Sahelī Gīta are as follows :—

1. Rājasthānī Bhāṣa aur Sāhitya p. 149-50.

2. पनरेनै पीचोतरे, पूनम फागुण मास ।

पंचमहैली वरणावी, कवि छीहल परगाम ॥

3. चउगामी आगलड मड जु पद्रह मवहर ।

मुक्ल पस्य अष्टमी मास कातिग गुरु वामर ॥

हृदय उपनी बुद्धि नाम श्रीगुरुको लीन्हड ।

नारद तणउ पमाड कवित्त सपूरण कीन्हड ॥

नान्हिग दमि नाथु मुतनु अगरवाल कुल प्रगट रवि ।

वावनी वमुघा विस्तरी कवि ककण छीहल कवि ॥

4. Hindī Sāhitya kā Itihāsa-Samvat 2007 p 198.

5. Hindī Sāhitya ka Ālocanātmak Itihāsa p. 324-448

मीठे मन के भावते, कीया सरस बखारण ।

अणु जाणया मूरिख हसइ, रीझइ चतुर सुजाण ॥६७॥

सवत पनर पचुहत्तरह, पूनिम फागुण मास ।

पच महेली वरणवी, कवि छीहल परगास ॥६८॥

3. TAAKKURSĪ :

Thakkursī was a Rājasthānī scholar of 15th century. His father Dhelha was also a Hindi poet, In most of his works he quotes himself as the son of Poet Dhelha. In Meghamālā- Vrata Kathā he describes the City of Cātsu, where he completed the work. He was Khandelwāla Jaina and Pahādyā was his Gotra. His works are available in several Bhandārs of Rājasthān which shows his popularity. Nine works written by him have been found so far in the Grantha Bhandārs. They are (1) Pārśwanātha Sakuna Sattavīsī (1521 A. D.) (2) Meghamālā Vrata Kathā (1523 A. D.), (3) Kripāna Carita (1523 A. D.), (4) Śīla Battīsī¹, (1528 A. D.) (5) Pancendriya Veli², (1528 A. D.), (6) Gunaveli, (7) Nemi Rājamati Veli, (8) Cintāmani Jayamālā and (9) Simandhara Stavan. Besides these, there are also some Padas which are preserved in the Gita kās.

4. BRAHMA VŪCARĀJA :

Vūcarāja was a great Rājasthānī poet of the 15th and 16th century. Being a Jaina saint he used to travel from one place to another. He wrote several works in Rājasthānī His first work was Mayana¹-JuJha which was completed by him in Sarnwat 1584 (1527 A.D.). Recently three works namely Santosa Jayamala (1534 A.D.),

1. कवि चेल्ह मुतन गुण ठावो, जगि प्रगट ठकुरसी नावो ।

तौ बेलि सरस गुणगाया, चित चतुर मूरिख समझाया ॥

—Pancendriya Veli.

2. सवत् पंद्रसैर पिच्यास्यो, तेरसि सुदि कातिग मासे ।

इ पांच इ त्री वसि राखै, सौ हरत परत सुख चाखै ॥

3. हाथु व साह महत्ति महुते, पहाचन्द गुरु उवएसते ।

पणदह सइजि असीते अगल, आवण मास छठिखिय मंगल ॥

4. राह विवकम तरणु सवतु, नवासिय न पनरसै ।

सवदरुति आसु बखारणु, तिथि पडिया सुभ लगनु ॥

Bārha Bhāvanā and Cetana Pudgal Dhamālā and some Padas have been discovered in the Grantha Bhandārs of Būndī and Ajmer. There is a manuscript of Samayaktva Kaumūdī¹ which was presented to him at Campāvati, an old name of Cātasu in the year 1525 A. D.

5. CHĪTARA THOLIĀ :

Chītara Tholiā was born in Mozamībād an old town of Rājasthān, 40 miles from Jaipur City in the West. One work, 'Holi ki Kathā' has been discovered so far. This was completed in Samvat 1660² (1603 A.D.) in Mozamābād when Rāja Mānsingh (1560-1615 A.D.) was the Ruler of Āmer. The work deals with a story of Holi according to the Jaina Mythology. The work is still unpublished.

6. VIDYĀ BHUṢAṆA :

He was a Hindī poet of 16th century. He was the pupil of Viśva Sena who had been in Rāmasena line. He belonged to Bhaṭṭāpurā caste. He completed his work Bhaviśya Datta Rāsa in Samvat 1600 (1543 A. D.) in a temple of Pārsvanāthi at Sojat³ an old town in Pāli District of Rajasthan. The Rāsa is in Rājasthānī influenced by Gujarati. It contains 472 verses composed in various metres.

7. BRAHMA RĀYMALL :

Brahma Rāymalla was a great Hindī poet of 16th century. He was the pupil of Bhaṭṭāraka Ananta Kirti. He was a Rājasthānī poet put his original

1 Āmer Śāstra Bhandār, Jaipur Praśasti Sangrah p. 44

2. मोनासे साठे शुभ वर्ष, फात्तुन शुक्ल पूर्णिमा हर्ष ।
मोहै मौजावाद निवाम, पूज मन की सगली आम ॥
सोहै राजा मान को राज, जिहि बांधी पुरबनग पाज ।
मुखी सर्वे नगर में लोग, दान पुण्य जानै बहु भोग ।
इहि विधि कल्युग में दिन रात, जाएँ नही दुःख की जाति ।
छोतर ठोल्यो चीनती करै, हिवडा माहि जिनवाणी घरे ॥

3. महानगर सौजिवा ठाम त्वागु पाम जिनवरनु घाम ।
मट्टपुरा जाति अमिराम, नित नित करि घमना काम ॥६०॥
सवन् सोलसि श्रावणमास, शुक्ल पंचम दिन उत्थास ।
कहि विद्यामूषण गुरीश, रास ए नदुं कोडि वरीस ॥६१॥

birth place has not been mentioned in any of his works. He completed his Pradyumna Rāso at Ranthambhore fort (1568 A. D.) and Bhaviṣya-Datta-Kathā at Sāngāner (1576 A. D.). His other works are Hanumat Rāsa (1559 A. D.), Sudarsana Raso (1562 A. D.), Nemiṣvara Rāsa and Nirdoṣa Sapatmi Vrata Kathā. All the works are very popular and therefore their manuscripts are available in several Bhandāars of Rajasthan. In his Bhaviṣya-Datta-Kathā, he describes himself and the City of Sāngāner as follows:—

मूलसद्य शारद शुभ गच्छि, छोडी चार कषाय निरमच्छि ।
 अनतकीर्ति मुनि गुणह निधान, तासु तने सिख कीयो बखोण ॥
 ब्रह्म रायमल थोडि बुधि, अरथ पद की न लहै सुधि ।
 जैसी मति दीनै औकास, व्रत पञ्चमी को कीयो परकास ॥
 जो इह कथा सुणो दे कान, काल लहिवि पहुँचे निरवान ।
 सौलहसै तैतीसा सार, कातिक सुदी चौदसि सनिवार ।
 स्वाति नक्षत्र सिद्धि शुभ जोग, पीडा न व्यापै न रोग ।
 देस दूढाहड सोभा घणी, पुजै तहा अलि मण तणी ।
 निर्मल तले नदी बहु फिरे सुख से बसै बहु सांगानेरि ।
 चहुँ दिशि बण्ग्या भला बाजार, भरे पटोला मोतीहार ।
 भवन उत्तुग जिनेश्वर तणा, सोमै चदवा तोरण घणा ।
 राजा राजै भगवतदास, राजकवर सेवहि बहु तास ।
 परजा लोग सुख सुख बसै, दुखी दलिद्री पुरवै आस ।
 श्रावक लोग बसै धनवत, पूजा करहि जयति अरहंत ।
 उपरा उपरी वैर न काम, जिहि अहिमिद सुगं सुख वास ।

All the works written by him are still unpublished.

8. ĀNANDAGHAN ·

He was a Rājasthānī Jaina saint and is regarded as one of the best spiritual poets amongst the Jaina scholars of both Digambara and Svetāmbara. Ānandghan was a great scholar and his works Ānandghan Caubīsī and Ānandghan Bahottari are considered to be the works of high standard in Rājasthānī and Hīndī. It is a pity that still a complete description about Ānandghan has not so far been published. According to some scholar he was born in the year 1603 A.D. and died at the age

of 70 in 1673 A.D. His original name was Lābhānanda¹. His two works mentioned above are the collections of several small works.

9. BRAHMA KĀPŪRA CANDA :

Brahma Kapūra Canda hailed from Ānandapur town where Jaswant Singh Rāthore was the Ruler. He describes himself as the pupil of Muni Guna Candra pupil of Yaśah Kīrti in his work Pārśwanātha Rāso. Ānandapur was at that time a prosperous town where people of all caste and creed led a happy life. The poet completed his work in the year 1640 A.D. at Pārśwanātha temple. Several Hindī Padas and Vinatis written by the poet are also available in the Gutakas of the Grantha Bhandārs.

तामु तरु सिपि तमु पंडित कपूर जी चन्द ।
 कीयो रास चिति धरवि आनद ।
 जिएगुण बहु मुझ अल्प जो मति ।
 गति विधि देख्या जी शास्त्र पुराण ।
 बुधजन देखि को मति हमै ।
 तैमी जी विधि में कीयो जी बख्ताण ॥१६१॥
 मोलासै सत्ताणवै मासि वैमावि ।
 पंचमी तिथि मुझ उजल पाखि ।
 नाम नक्षत्र आद्रा नलो ।
 वार बृहस्पति अधिक प्रधान ।
 राम कियो वामा नुत तणो ।
 स्वामी जी पारमनाथ के थान ॥१६२॥
 अहो देस को राजा जी जाति राठोड ।
 सकलजी छत्री याकै मिरि मांड ।
 नाम जमवंतमिघ तमु तणो ।
 ताम आनंदपुर नगर प्रधान ।
 पीण छत्तीस लीला करै ।
 मोमै जी जैमे हो इन्द्र विमान ॥१६३॥

—Pārśvanātha Rāso

10. HEMARĀJA II :

There were two scholars having the same name and of the same 17th century. The first Hemarāja¹ lived at Āgrā who wrote more than 10 works both in Hindī prose and poetry. Hemrāja II was a Rājasthānī poet. His only work of Dohāśatak has been recently discovered in the Grantha Bhaṇḍār of Jaina Toliā Temple, Jaipur. According to the description given in the Dohāśatak he was born in Sāngāner but began to live at Kāmā² after some time. The work contains 101 Dohās. It is a literary work full of religious and moral teachings. It was completed in the year 1668 A.D. at Kāmāgarh.

11. HARṢA KĪRTI :

Harsa Kīrti was a Rājasthānī Scholar of the 17th century. He wrote several works in Hindī. The poet completed his Caturgati Velī in the year 1626 A.D. There are about 30 works which were written by him. The names of the works are Chahaleśyā Kavita, Pancamagati Velī, Karma Hindolanā, Simandhar ki Jakadi, Neminātha Rājamati Gīta, Nemiśvara Gīta and Morḍā. He also wrote several Padas in Hindī which are lying scattered in the various Gutkās of Jaina Grantha Bhaṇḍārs.

12. BRAHMA GYĀNA SĀGARĀ :

Brahma Gyāna Sāgara was pupil of Bhaṭṭāraka Śrī Bhūsana. He was a scholar of both Hindī and Saṁskrit. He wrote several works in Hindī, specially short stories which are more than 40 in number. Thirty two stories are in the collection of

1. हेमराज पंडित बसै, तिसी आगरे ठाड ।

गरग गोत्र गुन आगरो, सब पूजै जिस पाई ॥

—Pāṇḍava Purāna of Būlākīdāsa.

2. उपजी सागानेरि कौ, अब कामांगढ वास ।

यहा 'हेम' दोहा रचे स्वपर बुद्धि परकास ॥६८॥

कामांगढ सुवस जहां, कीरतिसिंह नरेंस ।

अपने खडग बलवसि किये, दुर्जन जितके देस ॥६९॥

सतरहसै पच्चीसकौ, बरतें सबत् सार ।

कातिक सुदी तिथि पंचमी, पूरन भयो विचार ॥१००॥

एक आगरे एकसी कीये दोहा छंद ।

जो हित दे वाचे पढ़ै, ता उरि बढे आनन्द ॥१०१॥

a Guṭakā of Ṭholiā Jaina temple, Jaipur. In the Daśalakṣaṇa Vratkathā he mentioned his teacher's name as follows :—

भट्टारक धीभूषण धीर, सकलशास्त्र पूरन गंभीर ।
तस पद प्रणमी बोले मार, ब्रह्म ज्ञानमागर मुविचार ॥

Bhaṭṭāraka Śrī Bhūṣaṇa, the teacher of Brahma Gyāna Sāgara completed Pāṇḍava Purāṇa in the year 1600 A. D, so the time of his pupil is evidently 17th century. Some of the stories written by him are as follows :—

Ratnatraya Vrata Kathā, Ananta Vrata Kathā,
Śrāvan Dvādaśī Vrat Kathā, Rohini Vrat Kathā,
Puspānjali Vrat Kathā, Rakṣābandhan Kathā,
Kokilā Pancami Kathā, Candana Ṣaṣṭi Vrata Kathā,

13. JODHRĀJA GODIKĀ :

Jodhrāja Godikā was a Rājasthānī scholar of the 17th century. He lived in Sāngāner (Jaipur). His father Amar Cand Goḍikā was wealthy man famous throughout the country for his business. He was a great Hīndī writer of his time. The following are his main works :—

	Written in the year
1. Kathā Koṣa	1665 A.D.
2. Dharma Sarovara	1667 „
3. Samyaktva Kaumudī	1667 „
4. Pravacanasāra Bhāṣā	1667 „
5. Pritinkar Carita Bhāṣā	1664 „
6. Bhāva Dīpikā	Not known

Except the last work all other works are in Hīndī poetry. He studied with Pandit Harī Subha a Samskrit Scholar. In his Samyaktva Kaumudī, there are some autobiographical verses :—

सांगानेर सुयान मे, देश ढूँढाहडि सार ।
ता सम नहीं को और पुर, देखे सहर हजार ॥
अमर पूत जिनवर भगत, जोधराज कवि नाम ।
वासी सांगानेरि को करी कथा सुखवाम ॥

धर्मदास को पूत लघु, जाति लुहाड़्यो जोय ।
 नाम कल्याण सु जानेये, कवि को मामो सोय ॥
 ताकै पढिबे कारने, कियो ग्रन्थ यह जोघ ।
 नाम समकित कोमुदी, दायक केवल बोघ ॥
 इहै समकित कौमुदी, जो नर पढै सुभाय ।
 सो सुर नर सुख पाय कै, हनो करमि सिव जाय ॥

चौपाई

संवत् सत्रासै चौबीस, फागन बुदि तेरस शुभ दीस ।
 शुक्रवार सो पूरन भई, इहै कथा समकित गुन ठई ॥

His works were quite popular therefore manuscript copies of several of them are available in various Bhandārs of Jaipur. All the works are unpublished so far.

14. KĪŚANA SINGHA :

He was born in Rampura, a village in Sawāimādhopur District but later on he settled at Sāngāner which was the centre of literary activity in the 17th and 18th century. His father's name was Kalyāṇa who was famous by the title of Sangahī. Kīśana Singha was the elder son and Ānand Singha was the younger one of his father. He wrote more than 20 works in Hindī poetry out of which Puṇyāsrava Kathā Koṣa is very much popular the description of the poet given in the Bhadrabāhu Carita is as follows :—

खंडैलीवालं बैस विसाल नागरचालं देससियं ।
 रामापुरवासं देवनिवासं धर्मप्रकासं प्रकटकिय ।
 सगही कव्याणं सब गुणजाणं, गौत्र पाटणी सुजसलियं ।
 पूजो जिनरायं श्रुत गुरुपाय, नमै सकति निज दानदियं ।
 तसु सुत दुव एवं गुरुमुखदेव लहुरी आणंदसिघ सुणौ ।
 सुखदेव सुनंदन जिन पद दंदन, थान मान किसनेस सुणौ ।

The names of his other works are Bāvanī (1706 A.D), Rātri Bhojan Kathā (1716 A.D), Ekāvalivratkathā, Guru Bhakti Gīta, Cetan Lorī, Caubīsa Daṇḍaka, Jina Bhakti Gīta, Ṇamokāra Rāsa, Nirvāna Kāṇḍa Bhāṣa, Labdhi Vidhāna Kathā etc. Hindī Padas written by him are also available in the various Gutakās preserved in the Grantha Bhandārs.

15. SEWĀ RĀMA PĀṬNĪ :

Sewā Rāma Pāṭnī was born in Dausa but afterwards settled down in Dīga-city of fountains-in the Bharatpur State. His father's name was Māyā Rāma. He was a Khandelwal and Pāṭnī was his Gotrā. In V.S. 1850 (1793 A.D.) he completed Hindī translation of Mallinātha Carita. Originally it was written in Saṁskrit by Sakal Kīrti. A manuscript written in the same year in which it was composed has been found in the Śāstra Bhandār of Dīga. Sewā Rāma Pāṭnī was also a good copyist and several manuscripts written by him are preserved in Granth Bhandārs of Kī mā, Bharatpur and Dīga. The work is still unpublished.

16. JAI CANDA CHĀBRĀ :

Jai Canda Chābrā was a famous Rājasthānī scholar. He was born in Saṁwat 1795 (1738 A. D.) at Phāgī, a town 24 miles south of Jaipur. He began writing in 1804 A. D. and his last work seems to have been completed in 1817 A. D. He wrote more than 15 works in Ḍhūndhārī language which is a part of Rājasthānī. All the works written by him are not original but translations from Saṁskrit and Prākṛit works. His works are very popular and their circulation is also wide. In the Bhandārs of Jaipur all the works written by him are found. Some of the original copies written by his own hand are at present placed in the Śāstra Bhandār of Jaina temple Badā Mandīr, Jaipur.

Names of the works written by him are as follows :—

- (1) Tattwārtha Sūtra Bhāṣā (1859)
- (2) Dravya Sangraha Bhāṣā (1863)
- (3) Sarwārtha Siddhi Bhāṣā (1861)
- (4) Asta Pāhuda Bhāṣā (1867)
- (5) Samayasāra Bhāṣā (1864)
- (6) Swāmi Kārtikeyanu Preksā (1863)
- (7) Āptamīmanśa Bhāṣā (1867)

1. मायाचन्द को नन्दन जानि, गीत पाटणी मुख को खानि ।
मेवारास नाम ही सही, माया कवि को जानो डही ॥
अल्पबुद्धि मेरी अति घणी, कविजन मो विनति इह भणी ।
भूल चूक जो तेहु सुधारि, इहि अरज मेरी अविचारि ॥
सवत् अष्टादश जत जानि, और पचास अधिक ही मानि ।
सादों मास प्रथम पक्ष माहि, पांचें सोमवार के माहि ॥
तय रह अन्य संपूर्ण कौयो, कवि जन मन वाछित फल लियो ।

- (8) Dewāgāma Stotra Bhāsā (1866)
 (9) Parikṣā Mukha Bhāsā (1863)
 (10) Gyanārṇava Bhāsā (1867)
 and (11) Dhanya Kumāra Carita Bhāsā etc.

Most of his works have been published.

17. RIṢABHA DĀSA NIGOTIĀ :

He was born in Jaipur in 1783 A. D. His father Śobha Canda Nigotia was a business man. He studied several Jaina works of Prākṛit and Saṁskṛit and became a famous scholar. He wrote a Hindī commentary on Mūlācāra, a Prākṛit work in 1831 A. D. He was a teacher of various Jaina Scholars. His Hindī translation of Mūlācār has not been published so far.

18. HIRĀ :

He was a Hindī scholar of 18th Century. He lived in Būndī. Only one work written by him has been found so far. It is Nemi Vyāhalo which was completed in the year 1791 A.D. in Būndī. the poet has given a short description of Būndī at the end of the work. The description is as follows :—

साल अठारसै "परमाण, ता पर अडतालीस वखाण ।
 पौस कृष्ण पांचे तिथि आणि, बार वृहस्पति मन में आण ॥८०॥
 बूंदी को छै महा सुथान, ती मे नेम जिनालय जान ।
 ती मध्ये पंडित वर भाय, रहे कवीश्वर उपमा गाय ॥८१॥
 ता को नाउ जिनण को दास, महा विचक्षण रहत उदास ।
 सखि हीरो छै ताको नाम, तो कर्या नेम गुण गान ॥८२॥

19 NEMI CANDRA .

Nemi Candra lived in Āmber which was the old capital of Jaipur State. He was the pupil of Bhattāraka Jagat Kīrti and had a good company of scholars amongst which Dūngarsi and Rūpa Cand were famous. He was a Jaina Khandelwāl. His younger brother was Jhagaroo. He composed Neminātha Rāso in Saṁwat 1769

१. भट्टारक सब उपरें जगकीरती जगजोति अपारतो ।
 कीरति चहूँ दिसि विस्तरी, पांच आचार पाले सुमसारतो ॥२०॥
 ताको सिप नेमचन्द, लघु आता तसु भगंडु जाणितो ।
 सेठी गोत पदमावत्या खडेलवाल तसु वै सत्र खाणितो ॥२१॥

i. e. 1712 A. D.¹ The Rasa is also famous by the name of Harivansa Purāṇa. The poet has given a good description of Āmer at the end of the work. One work of the poet is Prityankara Caupai which is in the Jaina temple of Badhī Canda of Jaipur.

20. KHUŚĀL CANDA KĀLA :

Khuśāla Canda Kālā originally belonged to Sāngāner but after completion of his education he migrated to Delhi and settled there in Jaisinghpurā. He was a son of Sundar Dāsa. Laxmidāsa² was his teacher. He remembered the name of Bhattāraka Davendra Kīrti with great respect in his works. Khuśal Canda Kālā³ was a good scholar of Hindī and he wrote nine works which are available in the various Grantha Bhaṇḍārs of Rājasthān. The names of his works are as follows:—

(1) Yaśodhara Carita	(1724 A.D.)
(2) Uttar Purāṇa	(1742 A.D.)
(3) Padma Purāṇa	(1726 A.D.)
(4) Harivaṇśa Purāṇa	(1723 A.D.)
(5) Kathā Kośa	(1726 A D)
(6) Dhanya Kumār Carita	—
(7) Jambu Swāmi Carita	—
(8) Subhāśitāvali	—
and (9) Pada Sangraha	—

All works are unpublished.

21. AJAYRĀJA PĀTŪNĪ :

Ajayarāja Pātūnī was born at Āmer. He was a Hindī and Sanskrit scholar of the 18th Century. He wrote more than 20 works in Hindī out of which Ādipurāṇa

1. सतरामै गुणहृत्तरे, सुदि आमोज दमे रवि जांणती ।
रास रच्यो श्रीनेमि को, बुद्धि सार मे कीयो वखांणती ॥
2. ऐसे लिखमीदास ढिग मे कुछ पद्यो सुग्यान,
पढन कीयो मौ बुध्य लो, वे तो ग्यान निधान ।
तिनही के उपदेश तैं, मापा सार बनाय,
श्रुतसागर ब्रह्मचार को, सुभ अनुसार सुनाय ॥
3. और सुणौ आगे मन लाय, मैं सुन्दर को नंद सुमाय ।
सिय तिया अमिधा मम माय, ताहि कृ खि मैं उपजू आय ।
चंद खुशाल कहै सब लोक, मापा कीनी सुणत असोक ।

Bhāsa (1740 A.D.), Neminātha Carita (1735 A.D.) Carkhā Caupai, Katha Battisī, Yaśodhara Caupai (1735 A.D.) are important. He gave a good description of Āmer in his works. His main centre of literary activity was Neminātha temple of Āmer. The description of himself and Āmer in the Neminātha Carita is as follows:—

अजयराज डह कीयो वखाण, राज सवाई जयसिंह जाण ।
 अवावती सह्रै शुभ थान, जिन मन्दिर जिम देव विमान ।
 नीर निवाण सौहै बन राई, बेलि गुलाब चमेली जाई ।
 चपो मरवो अरु सेवति, यौ हौ जाति नानाविधि किती ।
 बहु मेवा बहु विधि सार, वरणत माँहे लागै वार ।
 गढ मन्दिर कछु कह्यो न जाड, सुखिया लोग वसै अधिकाइ ।
 तामै जिन मन्दिर डक सार, तहां विराजै श्री नेमिकुमार ।
 स्याम मूर्ति सोभा अति घणी, ताकी वोपमा जाड न गणी ।

All his works are still unpublished.

22. MAHĀ PANDIT ṬODAR MALA :

Pandit Ṭodar Mala was one of the most famous Jaina Hindī Scholars of the 18th Century. He was a genius and before he was 26, he translated several voluminous works in Rājasthānī prose from Prākṛit. He was born in Jaipur. His father was Devidās Khandelwāl and mother Rāmbhādevi. His son Gumāni Rāma was also a good scholar. He had a good spiritual knowledge and had command on grammar, philosophy and Jaina religion. He used to be surrounded by scholars and his great respect amongst the Jainas is due to his translation of great Prākṛit works which were not understandable to common people at that time. He translated the following works in Rājasthānī prose:—

- (i) Gomattasāra Jīva Kānda
- (ii) Gomattasāra Karma Kānda
- (iii) Labdhisāra
- (iv) Kśapanāsāra
- (v) Ātmānuśāsana
- (vi) Trilokasāra

and (vii) Purusārthasidhyupāya (This was completed by Daulat Rāma Kāslīwāl later on).

He also wrote Mokśamārga Prakāśaka which is a good book on Jaina religion. His time of writing the works is from the year 1754 to 1765 A.D. All his works have been published. One example of his Rājasthānī prose is follows:—

मना होनहार है तातैं जिम जीव के ऐसे विचार आवे में कौन हैं, मेरा कहा सम्प है ।
 अर कहा तें आकर यहां जन्म घार्या है और मर कर कहा जाऊंगा । यह चरित्र कैसे बनि रह्या है ।
 ए मेरे भाव हो हैं, तिनका का फल लागेगा । जीव दुखी होय रह्या है सो दुःख दूरि होने का कहा
 उपाय है ।

23. ŚRUTA SĀGAR :

He was born in Sāngāner, a town 8 miles from Jaipur. He came here from Bairātha, an old town of Rājasthān. In Sāngāner also the poet did not live for a long time and he again went to Bharatpur where he completed Śrutmāla Varnan in Samvat 1821 i. e. 1764 A.D. The work is still unpublished.

24. BHĀI RĀIMALL :

He was Jaipurian scholar of the 18th Century and wrote two works. One is Gyanānanda Srāvakācāra and the other is Carcāsāra. He also wrote a fine description of Indradhvaja Pūjā which was performed in Jaipur City in V. S. 1821 (1764 A.D.). From the detailed description made in this work his scholarship may be seen. Scholars of Jaipur City like Pt. Daulat Rāma, Todar Mala and Jai Canda etc., praised him for his knowledge and wisdom in their works.

25. DAULATA RĀMA KĀSLIWĀL :

Daulata Rāma Kāsliwāl was a prominent Hindī Scholar of the 18th Century. He was born in Baswā, an old town of the Jaipur State. His father was Ānanda Rāma. He came to Jaipur in search of service and was appointed Vakīl of Jaipur State at Udaipur.¹ He stayed there for a long time. He was greatly interested in literary

1. रायमल्ल माधर्मी एक, जाके घट में स्वपर विवेक ।

दयावान गुणवन्त मुजान, पर उपगारि परमनिधान ॥

—Padam Purāna by Daulat Rāma.

2. वसुधा का वासी-यहै अनुचर जय को जानि ।

मन्त्री जयमुत्त को सही जाति महाजन जानि ।

जय को राखे राण ये, रहे उदयपुर माहि ।

जगतमिह कृपा करै राखै अपने पांहि ॥

—Adhyātma Bārahkhari,

work. As a matter of fact he created a very good atmosphere of reading old Purānas and other works amongst Jains. There are about 15 works written by this scholar and amongst them are *Punyāśrava Kathā Koṣa* (1720 A.D.), *Ādipurāṇa Bhāṣā* (1716 A.D.), *Padma Purāṇa Bhāṣā* (1766 A.D.), *Harivaṇśa Purāṇa Bhāṣā* (1778 A.D.) and *Ādhyātma Bārah Khari* (1741 A.D.) are very well known. Except the last work all are in Hindi prose. His *Adhyātma Barahkhari* is a voluminous work having more than 3000 verses. Only one copy of this big manuscript has been found so far in the *Jaina Śāstra Bhaṇḍār* of *Terāpanthī Temple*, Jaipur. His works like *Ādipurāṇa* and *Punyāśrava Kathā Koṣa* have been published. One example of his Hindi prose is given below :—

तब रावण ने उछलकर इन्द्र के हाथी के मस्तक पर पग धर अति शोभता कर गजसारथी को पाद प्रहार तै नीचै डारा । अर इन्द्र को वस्त्र से बाधा अर बहुत दिलासा देकर पकड़ अपने गजपर ले आया । अर रावण के पुत्र इन्द्रजीत ने इन्द्र का पुत्र जयन्त पकड़ा । अपने सुभटो को सौपा और आप इन्द्र के सुभटो पर दौड़ा । तब रावण ने मने किया । हे पुत्र ! अब रण से निवृत्त होवो क्योंकि समस्त विजयार्थ के जे निवासी विधाधर तिनका सिर पकड़ लिया है । अब समस्त अपने अपने घर जावो । सुख से जीवो । शालि से चावल लिया तब पराल का कहा काम ! जब रावण ने ऐसा कहा तब इन्द्र-जीत पिता की आज्ञा से पीछे वाहुडा । अर सर्व देवों की सेना शरद के मेघ के समान भाग गई जैसे पवन कर शरद के मेघ विलय जाय । रावण की सेना मे जीत के वादित्र बाजै, ढोल नगारे शंख भांभ हत्यादि अनेक वादित्रों का शब्द भया । इन्द्र को पकड़ा देखकर रावण की सेना अति हर्षित भई ।

Padma Purāṇa p. 133.

26. DILĀ RĀMA :

Dilā Rām's forefathers came from Khandelā a part of Jhunjhunu district of Rājasthān. First of all they settled at Ṭoḍarāisingh but on the request of Būndī Darbar they shifted to Būndī. He was a Khandelwāla and Pāṭnī was his Gotra. His father's name was Bahūbli. Dila Rām wrote two works in Hindi, one is called *Dilārāma Vilās* and the other is *Ātma Dwādaśī*. The first work was completed in 1768 V.S. It is a good collection of small works of the poet. He has written some description of Būndī at the end of the work, which is as follows:—

वन उपवन चहुं नदन से मधि गिर मेर नदी गंग सम सोमहि बढावती ।
अनुल विलाम मे दसत सबै धनपति धन मोन मोन रंमातिथ गावती ।
महल विमान सभा सुर मधि राजै राव, बुद्ध ईद जिम जाके किति लछि आवती ।
अंथनि मुनियत नैननि को अभिलष पूजत लखै तै ऐसी बूंदी अमरावती ।

वसि विपुल आदर सहित, ल्याए रतन नरेस ।

सो कविकुल वशावलि, वरणात करत मुदेस ।

प्रथम खडैले तै प्रगट,

जाति धर्म जिनराज ।

पुन पट्टन तै पाटनी,

जाको विपुल समाज ।

सो वर्णन सक्षेप सौं,

दस पीढी मध्य चारि ।

टांडे प्रथम विचार पुनि,

पट बू दी मध्य चारि ॥

+ + + +

सतरासे अठसठि समै, दममी विजै कुमार ।

लगन महरत बार मुम, भयो ग्रन्थ तत्सार ॥

27. BHATTĀRAKA VIJAY KĪRTI :

He belonged to the Bhattarak Gēdī of Ajmer. He was a learned scholar and took great interest in copying the manuscripts. There are several manuscripts written by him which are placed in the Jaina Grantha Bhandār of Ajmer. He wrote one work called Karnāmraṭa Purāṇa in St. 1826 (1769 A.D.). This is a good work of Hindī literature. Upto the time of Vijay Kīrti, the Jaina Śāstra Bhandār of Ajmer continued to be a literary centre. His other work is Śrenik Carita which has been recently discovered in the Ajmer Grantha Bhandār. This was composed in the year 1770 A.D. His other works are Bhart Bahubali Samwād and Sarswati Kalpa etc. .

28. HARI KRIŚNĀ PĀNDE :

Hari Kriśna Pānde was a Hindī story writer of the 18th Century. He was the pupil of Vinay Sāgar and wrote 7 stories in simple Hindī verse. Some of his stories are Ratnatraya Kathā (1709 A.D.), Ananta Vrat Kathā, Daśa Lakṣana Vrata Kathā (1705 A.D.), Jyestha Jinavar Kathā (1701 A.D.), Purandara Vidhān Kathā (1711 A.D.)

१ नवत सतरहसै अठसठि समै, फागुन मास मुमार ।

दममी दिन पंडित कहौ, नाम बृहस्पतिवार ॥२५॥

सूरदेस हरि कंत मुम, पार्सनाथ मुम थान ।

तिन समीप वरनी कथा, हरिकृष्ण नाम सुजान ॥२६॥

and Nisālyāstamī Kathā. All these stories are available in the collection of Śāstra Bhandār of Fatehpur (Sekhāwātī). The works have not been published so far. He was a Jaina saint and lived in Pārśwanātha temple where he wrote all his works.

29. DEEP CANDA KĀSLĪWĀL :

He was a Rājasthānī scholar, born at Sāngāner but settled permanently in Āmer. He had great interest in spiritualism and wrote his works mainly on this subject. His works Anubhava Prakāśa, Cida Vilāsa, Ātmāvalokana and Parmātma Purāna are in Hindī prose and Gyāna Darpana, Swarūpānanda and Updeśa Ratnamāla are in Hindī verse. He completed Cida Vilāsa in St. 1779 i. e. 1722 A.D. Two examples of his Hindī prose are as follows:—

इस ग्रन्थ मे प्रथम परमात्मा का वर्णन किया । पीछे उपाय परमात्मा पायवे का दिखाया ।
जे परमात्मा को अनभौ कियो चाहै तो या ग्रन्थ को बार बार विचारौ । यह ग्रन्थ दीपचन्द साधर्मि कियो
है वाम सांगानेर । आमेर मे आये तब यह ग्रन्थ कियो । संवत् १७७६ मिति फागुण बुदी पंचमी को यह
ग्रन्थ पूर्ण कियो ।

—Cida Vilāsa

जैसे वानर एक काकरा के पडे रोवे तैसे याके देह का एक अंग भी छोडै तो बहुतरा रोवे ।
ये मेरे और मैं इनका भूँठ ही ऐसे जडन के सेवन तै सुख मानै । अपनी शिवनगरी का राज्य भूल्या, जो
श्री गुरु के कहै शिवपुरी को संमालै तो वहा का आप चेतन राजा अविनाशी राज्य करै ।

—Anubhava Prakāśa

30—SADĀSUKHA KĀSKĪWĀLA:—

He was a Jaipurian scholar born at Jaipur in 1795 A. D. His father Dūli Canda was a famous businessman of his time. He studied with Śrī Mannālāl Sīngālā who was himself a good scholar and obtained good knowledge of Hindī, Sānskṛit and Prākṛit languages. He translated into Hindī prose ten works of Prā-

1. डेडराज के वंश माहि, इक किंचित जाता ।

दूलीचन्द का पुत्र, कासलीवाल बिल्याता ॥४॥

नाम सदासुख कहे, आत्मसुख का बहु इच्छुक ।

सो जिनवानि प्रसाद, विषयत भए निरिच्छुक ॥५॥

krit and Saṁskṛit literature of wich Samayasāra and commentary on Tattwārtha Sūtra called Arthaprakāśikā¹ (1857 A. D.) are well known. He died in the year 1866 at the age of 71. Pārasdāsa Nigotīā was his chief pupil and wrote a very good account of himself in his work Gyāna sūryodaya Nātak.

31. PANNĀ LĀL CAUDHARI :

He was Hindi Scholar of the 19th Century. He had translated works of Saṁskṛit and Prākṛit into Hindī prose and poetry. He was a good copyist also. More than 30 works were translated by him. Several manuscripts copied by him are available in the Grantha Bhandārs of Jaipur and other places. Subhāsitāvalī was the first work written by him in the year 1835 A.D. His later work are Yogasāra Bhāsa, Pāndava Purāna Bhāsa, Jambu Swāmī Carita Bhāsa, Uttar Purāna Bhāsa and Bhāvisya Datta Carita Bhāsa etc.

32. PĀRASDĀSA NIGOTIĀ .

He was a son of Rīṣabha Dāsa Nigotīā, who was himself a scholar, so he inherited the literary taste from his father. He also remained in company of Sadā-sukha Kāślīwāl a great Hindī scholar of 19th Century. He translated Gyānasūryodaya Nātak in Hindī prose in 1853 A.D. His small works have been collected in Pārsva Vilās, His third work is Sāra Caubīsī which was completed in the year 1861 A. D. He breathed his last in Ajmer in the year 1879 A. D.

33. BUDHAJAN :

He was born in Jaipur City. His full name was Virdhi Canda. He was a very good poet of the 18th and 19th Century and composed his works between Saṁvat 1859 to 1889 (1802 to 1832 A. D.) He composed Budhjana satsai in saṁvat 1879 (1822 A. D.). His works are regarded of high quality. His other works are Tatwārtha Bodha, Pancāsti Kāya and Badhjana Vilāsa.

34. KESARI SINGHA :

He was a scholar of Jaipur City belonging to the 19th Century. He was a lover of literature and spent the whole of his life either in study or in writing works,

1. संवत् उगलीसै अधिक, चौदह आदितवार ।

मुद्रि दशमी वैशाख की, पूरण कियो विचार ॥३॥

On the request of Gyan Canda Chābrā, grand son of Bālcanda he translated into Hindi prose Vardhamān Purāṇa, a Samskrit work of Bhaṭṭārak Sakalkirti. The centre of his literary activity was the Jaina temple Laškara, Jaipur. He was also a good copyist and several manuscripts written by him are found in the Sāstra Bhaṇḍārs of Jaipur. The description of Jaipur City given by him in his works is as follows :

नगर सवाई जयपुर जानि, ताकि महिमा अधिक प्रवानि ।
जगतसिंह जहाँ राज करेह, गीत कुछाहा सुन्दर देह ॥६॥
देस देस के आवे जहा, भांति भांति की बस्ती तहाँ ।
जहाँ सरावग बसै अनेक, केईक के घर मांही विवेक ॥७॥

—The work is still unpublished.

35. DULI CANDA :

Duli Canda was a great literary man. He collected in his life about 800 manuscripts travelling throughout India. He devoted most of his time in copying the manuscripts and safely preserving them. He was not a Rājasthāni Scholar by birth but he lived in Jaipur for about 25 years and established a Sāstra Bhaṇḍār in the Jain Terāpanthī temple, Jaipur. He travelled throughout India thrice and wrote a travel book called Jaina Yātrā Darpana ¹ He saw several Grantha Bhaṇḍārs and prepared a authorwise Catalogue. ² It was perhaps first attempt amongst the Jains for preparing such a catalogue of the manuscripts placed in various Grantha Bhaṇḍārs in India. He wrote more than 15 works in Hindi and died in Agra in the year 1877 A. D. The names of his important works are as follows :

- (1) Updesa Ratnamālā, (2) Gyāna Prakāsa Vilāsa,
- (3) Ārāadhanāsār, (4) Mratyū Mahotsava,
- (5) Jaināgaraprakriyā, and (6) Sadbhāsitāvalī etc.

All these works are preserved in his own bhaṇḍār and waiting for publication.

36. NĀTHULAL DOSI :

He was a Jaipurian and grandson of Dūlicanda and son of Siva Canda. Sadāsukh Kāshwāla was his teacher and dewan Amar Canda was his great admirer.

(1) Preserved in Bābā Dulicanda Grantha Bhaṇḍār, Jaipur

(2) Preserved in Sanmati Pustakālaya, Jaipur.

He completed *Sukumāla Carita* in 1918 V. S. (1861 A. D.) on the request of Hara Candra Gangwal. At the end of the work he gives a description of the Jaipur City and of himself which runs as under :

ढूँढाहड देश मध्य जैपुर नगर सीहें,
 च्यार वणं राह चले अपने मुधर्म की ।
 रामसिंह भूपत के राज मांहि कमी नही,
 कमी कछु दृष्टि परै जानौ निज कर्म की ॥
 वैश्यकुल जैनी को पूरव कृत्य पुण्य थकी,
 पायो यह खेलौ अब मुदी दृष्टि धर्म की ।
 जैन वैन कान मुनी आत्म स्वरूप मुनी,
 चार अनुयोग भनी, यही सीख मर्म की ॥

DISCOVERIES OF THE VARIOUS WORKS

Most of the Grantha Bhandārs were not previously seen by any scholar so the various works in Sāṃskṛit, Prākṛit, Apabhraṃśa, Hīndī and Rājasthānī could not come to light and the scholars were not aware of their existence. As a result of survey of these Grantha Bhandārs of Rājasthān hundreds of works written in various Indian language have come to light. A list of such works written in Apabhraṃśa and Hīndī is gives in Appendixes III & IV. From the notes on some of these works, scholars may form an idea about the wealth of literature which is preserved in these Bhandārs. In these pages a very short description of some works have been given.

The number of such works are as follows :

(a) Prākṛit works.....	3
(b) Apabhraṃśa works	14
(c) Sāṃskṛit-works	12
and (b) Hīndī and Rājasthānī works	
13th Century.....	1
14th Century	2
15th Century.....	9
16th Century.....	23
17th Century.....	14
18th Century.....	3

PRĀKRIT & APABHRAṂŚA WORKS

1. PĀSA CARIU :—

Pāsa Cariu was written by Kavi Devacandra who appears to be a poet of 11th or 12th Century. It deals with the life of Pārśva Nātha, the 23rd Tīrthankara. The poet calls it Mahākāvya. There are eleven sandhis in the work which have 202 Kadvakas. In the first portion of the work, the life of Pārśvanātha and in the later portion of the work, his previous lives have been described.

The writer of this work was the pupil of Vāsavacandra who was in the Bhattā raka line of Śrī Kīrti, Deva Kīrti, Mādhavacandra, Abhayanandī, Vāsavacandra and Devacandra.

The manuscript of the work is preserved in the Śāstra Bhandār of Nāgaur.

2. GURŪ PARIVĀḌI OR PAṬṬĀVALI :—

This is a Paṭṭāvali of Khartaragaccha, a Śwetāmbara Sect. It was written in Apabhramśa by Palha Kavi. It has 10 Kaḍis, a kind of metre. The manuscript is available in the collection of Grantha Bhandār of Jaisalmer. The beginning and end of the manuscript is as follows :—

BEGINNING :—

जिए दिट्ठइ आणदु चडइ, अइ रहसु चउगुगु ।
 जिए दिट्ठइ भड हडइ पाउ तणु निम्मलु हुइ पणु ।
 जिए दिट्ठइ मुहु होइ कट्ठु पुव्वुक्किउ नासइ ।
 जिए दिट्ठइ हुइ रिद्धि दूरि दारिद्धु णासइ ।
 जिए दिट्ठइ हुइ सुइ घम्ममइ अणुहुहु काइ उइकखहु ।
 पहु नवफणि मडिउ पासजिणु अजयमेरि कि न पिक्खहु ॥

END

वक्खाणियइ त परमतत्तु जिए पणासइ ।
 आराहियइ त वीरनाहु कइ पल्लु पयासइ ॥
 घम्मु त दयसंजुत्त जेण वर गइ पाविज्जइ ।
 चाउ त अणखडियउ जु वहिणु सलहिज्जइ ॥
 जइ ठाउ त उत्तिमु मुणिवरह वि पवर वसहि हो चउर नर ।
 तिम सुगुरु सिरोमणि सूरिवर खरतर सिरि जिणदत्त वर ॥१०॥

इति श्री पट्टावली । संवत् ११७१ वर्षे पत्तनमहानगरे श्री जयसिंहदेवविजयराज्ये श्री खरतर-
 गच्छे योगीन्द्रयुगप्रधानवसतिवासिनां श्रीजिनदत्तसूरीणां शिष्येण ब्रह्मचन्द्रगणिना लिखिता । ॐ शुभ
 भवतु । श्रीमत्पाश्वनाथायनमः ।

3. ŚĀNTINĀHA CARIU :—

Śāntināha Cariu is the work of Śubha Kīrti. He refers to himself as Ubhaya BHĀṢĀ CAKRAVARTI, emperor or scholar of two languages and as such it is presumed that he was the scholar of Saṁskṛit and Apabhraṁsa languages. He planned his work as Mahākāvya. Śāntināha Cariu deals with the life of Śāntinātha, a Jaina Tīrthankara. The work contains 19 Sandhis. The exact date of its composition is not given in the work but it appears that it was written in the 13th or 14th Century. One manuscript is preserved in the Śāstra Bhaṇḍār of Nāgaur. This manuscript was copied in 1494 A. D. and was got written by Brahma Vīra and Brahma Lāla pupil of Bhaṭṭāraka Jinacandra.

4. PRĀKRIT CHANDA KOṢA :—

This is a beautiful Chanda Kosa which has been found in a Gutakā of the Śāstra Bhaṇḍār of Jaina temple Pāṇḍyā Lūnakaranjī. The total number of the Gāthās is 78. The metres given in the book are as follows :—

1. Somakānta	2. Dodhaka	3. Motiyādāma
4. Trotaka	5. Yatibahula	6. Bhujangaprapāta
7. Kaminīmohana	8. Mainākula	9. Chappaya
10. Rodaka	11. Nārāca	12. Ḍumilā
13. Vihān	14. Gīta	15. Vijay
16. Phuta Vansara	17. Dohādodhaka	18. Haṁsadodhaka
19. Soṭaṇa	20. Cūlikā	21. Upacūlikā
22. Uggāha Dohā	23. Rasākula	24. Skandhaka Dandaka
25. Kuṇḍaliyā	26. Candrāyana	27. Berāla
28. Rādhaka	29. Vastu	30. Duvaī
31. Padhadī	32. Caupaī	33. Kundalinī
34. Candrāyanī	35. Laghucaupai	36. Adilla
37. Bhinna Adilla	38. Ghattā	39. Mehāni
40. Mahā Mehāni	41. Nārāca (Prakarantara)	42. Ekāvalī
43. Cudāmaṇi	44. Mālatī	45. Padmāvati
46. Gāthā	47. Viprī	48. Chatrinī
49. Vaisyī	50. Śūdrī	51. Pathyā
52. Vipulā	53. Capalā	54. Mukha Capalā
55. Jaghanya Capalā	56. Viḡāhā	57. Gīti
58. Upagīti	59. Guhinī	

5. PAUMA CARIU ṬIPPANA :—

Paum Cariu written by Svayambhu, is the earliest work of Apabhrāmśa literature so far discovered. It was composed in the 8th Century A.D. It is a Jaina Rāmāyaṇa which describes the life of Rāma according to Jaina mythology. From a literary point of view, Pauma Cariya is considered one of the best and richest work not only in Apabhrāmśa but also in any Indian language.

A small Samskrit commentary of this work has been discovered in the Grantha Bhandār of Jaina temple Terāpanthī, Jaipur. Though the date of the commentary is not given, the manuscript is an old one. It appears that it was composed in about 13th Century. It renders the difficult words of Apabhrāmśa into Samskrit. The commentary begins as under :—

स्वयंभुवं महावीरं प्रणिपत्य जगद्गुरुं ।
रामायणस्य वक्ष्यामि टिप्पण मतिशक्तिः ॥

गुरु परमेष्ठि वृषभनाथ अथवा गुरवश्च ते पञ्चपरमेष्ठिनः ते अर्हंतसिद्धाचार्योपाध्यायसाधवस्तत्र तिहुयण लग्गणखंम इति पाठः । पुणु पुनः सस्कृत प्राकृत व्याकरण छदो द्विसंघानमारतसूत्रकानंतर आरिसु विरंतनमहामुनिप्रणीतरामायणशास्त्रं । परगुरु परमेष्ठिं नत्वेति पूर्व्वनमस्कारादुपरि चतुर्विंशति परमजिनान्नमस्कृत्यं कावे काव्येन ॥१॥

6. ĀNANDĀ :—

Ānaṇḍā is a small work which consists 42 stanzas. The main subject of the work is ethics. The stanzas express lofty sense in a few words. They touch the various spheres of life of a man and teach him to remain honest and pious. The date of the work is not given but it seems that it was composed in about 13th. Century.

The manuscript of the work is preserved in Āmer Śāstra Bhandār Jaipur. Some of the stanzas are as follows :—

अप्पु एिरंजणु परम सिज अप्पा परमाणंदु ।
मूढ कुदेवण पूजयइ आणदा रे ! गुरु विणु भूलज अंधु ॥२॥
× × ×
भितरि भरिज पाउमलु, मूढा करहि सण्हाणु ।
जे मल लाग चितमहि आणदा रे ! किम जाय सण्हाणि ॥४॥
× × ×
केइ केस लुचावहि, केइ सिर जट भारु ।
आप्प विदुण जाणहि आणदा ! किम पावहि भवभारु ॥६॥

पाखि मासि भोयणु करहि पण्डितामुनि रामु ।

अप्पा ज्माइए जाणहि आणंदा ! तिह एइ जमपुरि वामु ॥११॥

× × ×

हरिहर वंमुवि सिवणही मणु बुद्धि नविखउण जाई ।

मध्य सरीर हे सो वसइ अणंदा ! लीजहि गुरुहि पमाई ॥१८॥

× × ×

सो अप्पा मुणि जीव तुहुँ अणहंकरि परिहारु ।

सहज समाधिहि जाणियई आणंदा ! जे जिण सासणि सारु ॥२२॥

× × ×

अप्पा संजमु सोल गुण अप्पा दंसण राणु ।

वउ तउ संजम देउ गुरु आणंदा ! ते पावहि णिव्वाणु ॥२३॥

× × ×

सिक्ख सुणइ सद्गुरु भणइ परमाणंद सहाउ ।

परम जोति तमु उल्हसई आणंदा ! कीजइ णिम्मलुमाउ ॥२६॥

× × ×

पढइ पढावइ अणचरइ, सो एरु सिवपुर जाई ।

कम्महण भवणि दलणिण आणंदा ! भवियण हियइ समाई ॥३८॥

× × ×

समहस भावें रंगिमा अप्पा देखइ सोई ।

अप्पउ जाणइ परहणई आणंदा ! करई णिरालंब होई ॥४०॥

7. AN OLD LETTER IN PRĀKRIT :—

This is a letter written in Prākṛit language. It shows how in the old times, letters used to be written. The letter seems to be of that period when Bhojpatra and paper were used for writing as it was mentioned that whether there was no Bhoja leaf so that no letter was sent. This is an important letter which has been found in a Gutakā of Śāstra Bhandār of Pāṇḍyā Lūnakaraṇji Jaipur. As there are only nine Gāthas, all of them are quoted below :—

कुसज अम्हाण वरं अणवरयं तुम्ह गुणलियंतस्स ।

पट्ठाविय नियकुसलं जिम अम्हं होइ संतोसो ॥१॥

सो दिवसो सा राई सो य पएसो गुणाण आवासो ।

सुह गुरु तुह मुहकमलं दीसइ जत्येव सुहजणणं ॥२॥

किं अम्हज्जो देसो किं वा मसि नत्थि तिहुयणो सयले ।

किं अम्हेहि न कज्जं जं लेहो न पेसिअो तुम्हे ॥३॥

जर मुज्जो होइ मही जयहि मसी लेहिणी य वणाराई ।

लिहइ सुराहि वणा हो तुम्ह गुणा ण याणंति ॥४॥

जह हसो सरइ सरं पड्डल कुचमाईं महुयरो सरइ ।

चंदण वणं च नागो तह अम्ह मणं तुम सरइ ॥५॥

जह भट्टवण मासे भमरा समरंति अंव कुसुमाईं ।

तह भयव मह हियं सुमरइ तुम्हाण मुहकमल ॥६॥

जह वच्छ सरइ सुराहि वसतमासं च कोइला सरइ ।

विज्जो सरइ गइदं तह अम्ह मणं तुमं सरइ ॥७॥

जह सो नील कलाओ पावस कालम्मि पजर छूढो ।

समरइ वणो रमिउं तह अम्हं मणं तुमं सरइ ॥८॥

जह सरइ सीय रामो रुपिणि कण्हो णलो य दमयंती ।

गोरी सरइ रुद्धं तह अम्ह मणं तुम सरइ ॥९॥

8. ŚRĪPĀLA CARIU :—

Śrīpāla Cariu was composed by Brahma Dāmodara. It describes the life of Śrīpāla who was a great emperor according to the Jaina mythology. In the beginning of the work, the poet mentions the names of the Ācāryas who had flourished before him and declares himself as the pupil of Bhattāraka Jina Candra. The work was composed on the request of Sāhu Nakhatū, son of Devarāj. It contains only four Sandhis. The manuscript belongs to the Śāstra Bhandār of Jaina temple of Badhi Canda, Jaipur. In the beginning and end of the work, the poet has given a description of his patron. The last puspikā of the work is as under :—

इय सिरिपाल महाराय चरिए जय पयड सिद्धचक्क परमात्तिसयविसेसगुणणियरभरिए बहुरोर
घोर दुट्ठयरवाहिपसरणिण्णासणो धम्मइ पुरिसत्थायण पयासणो भट्टारय सिरि जिणचद सामि सीस
वह्म दामोयर विरइए सिरदेवराज एण्ण 'साहु एण्वत्तु णामकिए सिरिपालराय मुखगमण वहि वणणणो
णाम चउत्थो संधी परिच्छेउ समत्तो ।

9. PĀSA NĀHA CARIU (Pārśvanātha Carita)

This work was written by Asawāla son of Lakśmana. It was completed in Samvat 1479 (1422 A.D.) at Karahala village. The poet took one year in completing the work. The work contains 13 Sandhis in which life story of Pārśvanātha has been described. A manuscript of this work is preserved in the Grāntha Bhandār of Jaina temple Terāpanthī, Jaipur. The beginning and end of the work is as follows:—

BEGINNING :—

सिवसुह सर सारंगहो सुयसारंगहो सारंग कहो गुणभरिओ ।
 भगमि भुअण सारंगहो खममारंगहो पणविवि पास जिणहो चरिओ ॥
 भाविय सिरि मूलसघचरणु, सिरि वलयारयगण वित्थरणु ।
 पर हरिय-कुमय पोमायरिउ, आयरिय सामि गुणगण भरिउ ॥
 धरमचंडु व पहचदायरिओ, आयरिय रयण जस पढु वरिओ ।
 धरि पंचमहव्वय कामरणु, रणुकय पंचिंदिय संहरणु ॥
 वर धम्म पयासउ सावयहं, वयवारि मुणीसर भावयहं ।
 भवियण मण पोमाणंदयरु मुण्णिपोमणदि तहो पट्ट वरु ।
 हरि समउ ण भवियणु तुच्छ मणु, मणहरइ पइठ जिणवर भवणु ।
 वरभवण भवणि जस पायडिउ, पायडु ण अणग मोहणडिउ ।
 णडिया वय रयणत्तय धरणु धर रयणत्तय गुणवित्थरणु ।

: वत्ता :

तहो पट्टवरसमि णामे मुहसमि मुणि पय-पकयचन्द हो ।
 कुलु खित्ति पयासमि पढु आहासमि, संघाहिव हो वहो अणिंद हो ।

END :—

इकवीरहो णिव्व इं कुच्छराडं, सत्तरि सहुं चउसय वत्थरोडं ।
 पच्छइ सिरि णिव विक्कम गयाइं, एउणसीदी सहेंचउदहमयाइं ।
 भादव तम एयारस मुणेहु, वरि सिक्के पूरिउ गंथु एहु ।
 पचाहिव वीससयाइ सुत्तु, सहसइं चयारि मंडणिहिं जुतु ।
 वहलवखण मूगा सुउ वरिट्ठु, आणंद महेसर भाड जेट्ठु ।
 जसु पचगुत्त सीहति याइ, हुअ करम रयण मह मयणाराडं ।
 सो करम उलेविणु सज्जणाह, आहासइ गुणियण गुण मणाह ।
 जो दुविहलकारइ मुणेइ, जो जिणसासणि दसणु जणेइ ।

जो सम्मत्तायरु गुण अगन्वु, जो आयम सत्यइं मुणइं भव्वु ।
 जो जीव दव्व तच्चत्थ भासि, जो सद्दासद्दहं कुणइं रासि ।
 गुणयास भाउ संवग्गु भेइ, जो वग्गु वाग मूल जि मुण्णेइ ।
 जो सख असंख अणत जाणि, जो भव्वाभव्वहं कय पमाणि ।
 जो घण घण मूलहं मुणइं भेउ, सो सोहि वि पयडउ गंथ एउ ।
 अहण मुणइती मज्झुत्थ होउ, अमुणंतह दोसु म मज्झ देउ ।

घत्ता

जिण समय पहुत्तगु गुणगण कित्तगु अवसवि महि वित्थारइ ।
 हउं तसु पयवंदमि अप्पउ णिंदमि जो सम्मतुद्धारइ ॥६॥
 सो णंदउ जियु सिरि पासणाहु, उपसग्गविणासगु परमसाहु ।
 णदउ परमागमु णदि संघु, णंदउ पहुवीसरु अरिदुलंघु ।
 णदउ पउरमगु अहिंसभाउ, वुह्यगु सज्जगु अमुणिथ कुभाउ ।
 णदउ सिरि वाम्ह हो तणउ वंसु, कीलउ णिय कुलिजिमसेरहि हंसु ।
 णंदउ जिण धम्मणि वद्धराउ, लोणायरु सुअ हरिवह्मताउ ।
 णंदउ णंदगु सहं मा परेहि, धारम्मता उपहसिय मणेहि ।
 णदउ लहु भायस सह सुएण, परमत्थु जेण वुज्झिउ मणेण ।
 णदउ अवरुवि जिण समय लीणु, खउ जाउ दुट्ठ मिच्छतु हीण ।
 णंदउ जो पयडइ पास चित्तु, आतम सारकिउ गुण विचित्तु ।
 जा सुरगिरि रवि ससि महिप ओहि, ता चउविह संघहं जणहि बोहि ।
 असुवाल भणइ मइं कयउ राउ, जिणु केवल लोयणु मज्झु देउ ।
 किं चोज्ज जासु वधरिजं हवइ, मो किं सेवय रहो तण देइ ।

घत्ता

जाजिण मुह णिग्गय सग्गा सुमग्ग गिरतइ लोण हो सारी ।
 ज किउ हीणाहिउ काइमि साहिउ तमहु खमउ मंडारी ।

इय पासणाह चरिए आयमसारे सुवग्ग चहु भरिए । वुह असवाल विरइए संघाहिप
 सोणिगस्स कणाणाहरण सिरिपास णाह णिण्वाण गमणो णाम तेरहमो परिच्छेओ सम्मतो ॥१३॥

10. SAMBHAVA JINA CARIU :—

This is an Apabhramśa work written by Tejapāla. The work describes the life of Sambhavanatha, the third Tīrthankara. The work was composed on the request of Srāvaka Ṭhila who was an Agrawāl Jaina.

The work is divided into five Adhikāras. In the beginning of the work, full account of his teacher Guna Kirti, his patron and himself is given. The manuscript was discovered in the Śāstra Bhandār of Jaina temple Diwānji, Jaipur. It contains 62 folios. After 'manglācaraṇa the poet gives the description of his teacher in the following lines:—

गुणु परणवेमि मुणि तवनेय चारु, निर चरिय कम्म दुक्खावहारु ।
 मुणि सहसकित्ति घम्माणुवट्ठि, गुणकीत्ति गुणायरु ताह पट्ठि ॥
 तहो सीमु सेय लच्छो णिवामु, जसकित्ति जिणायम पट्ठ-पयामु ।
 तहो पट्ठि महामुणि मलयकित्ति, उट्ठरिय जेणु चारित्त वित्ति ॥
 तहो सीमु णमंसमि णयसिरेणु, परमपप्पउ साउउ पवर जेणु ।
 दो पढम ऋण दूरीकएणु, तो ऋणहि णियमणु दिण्णु जेणु ॥
 गुणमहं महामइ महमुणीमु, जिण सव्वहो मंडगु पंचमीनु ।
 जो केवि मव्व कंदोट्ट चद, परणवेण्णिणु तह अव्वरवि मुनिद ॥

11. PINGAL CATŪRŚITI RŪPAKA :—

This is also a work on Prākṛit metres and has been discovered in a gutakā of Pāṇḍya Lūṅkaranji. The name of the author is not given in the work but it appears that it was composed when Prākṛit and Apabhramśa were popular. It describes or defines 84 metres, the names of which are as follows :—

(1) Sādā	(11) Gandhānā	(21) Gītukā
(2) Dandikā	(12) Dacchithā	(22) Ḍillā
(3) Gāhīnī	(13) Rodā	(23) Paddhadī
(4) Gāhā	(14) Lālā	(24) Adialla
(5) Viggāhā	(15) Rangikkā	(25) Madilla
(6) Siṅhani	(16) Viyyumālā	(26) Vaṭhu
(7) Uggāha	(17) Caupaiyā	(27) Vahratthu
(8) Khandhānā	(18) Pahumāvati	(28) Jhamilla
(9) Vatthuvā	(19) Rūvāmālā	(29) Gayanandu
(10) Dohā	(20) Ghattā	(30) Payangam

(31) Tinnā	(49) Candānā	(67) Pāikkā
(32) Nārāyā	(50) Cūliyā	(68) Pankā
(33) Duvai	(51) Cāraṇa	(69) Vānī
(34) Pāvānī	(52) Kamalā	(70) Sālūda
(35) Vallaggiyā	(53) Dīpakkā	(71) Rāsā
(36) Cānvar	(54) Mottidāma	(72) Tāṇī
(37) Sāmānī	(55) Sārangā	(73) Candāmālā
(38) Dhārīya	(56) Bandhā	(74) Cakkā
(39) Khanjā	(57) Vijjohā	(75) Hārakkī
(40) Tungā	(58) Narahancā	(76) Dhūā
(41) Sikkhā	(59) Pancā	(77) Takkā
(42) Totaka	(60) Saṁmohā	(78) Khaṇḍā
(43) Bhujangaprayāta	(61) Cauranśā	(79) Khandlayā
(44) Līlā	(62) Hansā	(80) Kambalayā
(45) Lagganīyā	(63) Manghāṇā	(81) Dhavlangā
(46) Jamakkānā	(64) Khandā	(82) Vimbā
(47) Pharī	(65) Khanjā	(83) Ḍambaliya.
(48) Morakkā	(66) Harsankhāna	(84) —

Apart from these metres, the poet gives also examples of sub-divisions of the metres. He also mentions the name of the poet Ralha, the maker of Upcūliu Chanda :—

दोहा छंदुवि पढम पदि दह दह कल सजुत्त सुयठ सविमत्त दइ ।

उपचूलिउ बुहियण सुणहु गुरु गण भुण संजुत्त जपेइ रल्ह कवि ॥

the beginning and end of the poem is as follows—

जा विज्जा चउराण्णोण सरिसा जा चउमुए संभुणा ।

जा विज्जाहर-जक्ख-किन्नर-गणा जा सूर इदांइया ।

जा सिद्धाण सुरा णराण कइणा जा धूवर्य निच्चयं ।

सा अग्ग्हाण सुहाण विमला वाणी सिरी भारया ।

जो विविह सत्थ सायर परयंतो सविमलजल हेयं ।

पढणव्वास तरंडो नाएसो पिगलो जयउ ।

End — तीमद्बुवमत्तय एरसजुत्तय पंडियलोय चवनि गारा ।

विस्सामयरिट्टिय एरसदिट्टिय पायण सिट्टिय तिग्णिणघरा
दामप्पढ—मंचिय अट्टतहचिय चउदह तिग्णिणवि कियणिलयं

जो एरिस छंदय सेम फण्णिय सो जागे मुच्च डवलियं ॥

इति डवलियाछंद समाप्तः । इति पिगलस्य चतुरशीतिरूपकाः समाप्ताः ।

12. NEMINĀHA CARIU :-

The Nemināha Cariu was composed by Dāmodara. It was completed before Pandit Kamal Bhadra and on the request of Rāma Candra.

इह रोमिणाहचरिए महामुणि कम्बलमदपच्चक्खे महाकइ कण्णिदु दामोदर विरइए
पडिय रामयंद आएसिए मल्हनु अनग्गएउ आयाण्णिणए जम्मूप्पत्ति नामा पढमो
सवि परिच्छेओ सम्मत्तो ।

It describes the life of Lord Neminātha. An incomplete manuscript of this work is preserved in the Śāstra Bhaṇḍār of Pāṭodī Jain temple Jaipur. It contains three sandhis. The first Sandhi deals with the birth of Neminatha, the second deals with the war between Jarāsandh and Lord Kriṣṇa and in the third Sandhi, the description of Neminātha's marriage is given. There may be four to five sandhis in the work. The first two folios are missing.

13. YOGASĀRA :-

Yogasāra was written by Bhaṭṭāraka Śruta Kīrti. His other three works are Dharma Parīkṣā, Harivaṇśa Purāna and Parmeṣṭī Prakāśasāra. Yogasāra is the fourth work of the poet, which has been discovered in the Śāstra Bhaṇḍār of Terāpanthī Jain temple, Jaipur. It is divided in two sandhis. The last page of the manuscript has been eaten by ants so the portion in which the date of completion is given, could not be known. From Yogasāra the following information about the poet is available.

That he was the pupil of Tribhuvan Kīrti pupil of Devendra Kīrti.

That it was completed in Jerhat City in the temple of Nemināthā. The works ends as follows—

इय जोगध्यानानुसारे चिरमूण्णित्तियाणु अणुसारे वट्टजोयम्स
विसेमो पढमारंभेणसंवरुद्धो मो कयमुदकित्तिसडण्णो भविया
आयण्णिच्चित्तसंतोसो वट्टयणु गरपयमत्तो एणम विदीळ
परिच्छेळ सम्मत्तो ॥ संवि २॥

14. Vidhawā Śīla Samrakṣānopāya :—

There are only ten gāthās in the work in which means for safeguarding the chastity of the widows have been mentioned. This is a book on social custom which throws some light on the society of the period and position of the widows in the society. As the number of the Gāthās is only ten, all of them are quoted. From the language of the work it appears that the work was composed in the 15th or 16th Century at the latest :—

- पुरिसेण सह सद्भासं संभासं वत्तकारण मेगते ।
एगट्ठाणे सयणासणाइं पइरिक्कठाणं च ॥ १ ॥
- पुरिसस्सवालविवरण अंगोहलिण्हाण मलणमम्मगो ।
दिट्ठीइ दिट्ठिवंधो विलेवणं चलण धुवणं च ॥ २ ॥
- तत्रोल कुसुम कुंकम कर्णूरं सुरहि तिल्ल कत्थूरी ।
केस सरीर नियसण वासणमेलाइ सिरिखंड ॥ ३ ॥
- नहन्त अलय सीमंत केस रोमाण तह य परिकम्मं ।
अच्चंतमुच्चघम्मिल्लबंधण वेणिवंध च ॥ ४ ॥
- नाहि नियंत्र-उरत्थल-पयासणं पुरिस-सेव-करणं च ।
नर-सुर-तिरिए दट्ठुं कामकहे पुव्व रव सरणं ॥ ५ ॥
- सर्वंचिय भ्रामरणं अलत्तंय अजणं अणुवरितं ।
हिंडोलय खट्टाई-संयण तह कूलिएउ ॥ ६ ॥
- कोममं पट्टुलं तिलवासाईणि अच्छवत्थाणि ।
इगमत्ती जुयलस्स उ परिहण उव्वडो वेसो ॥ ७ ॥
- खीरं कामुदीवण-वज्जणमाहारमहियमहणं च ।
जण समवाए कोउग-पलोयणं घम्मठाण वहि ॥ ८ ॥
- पर गिहगमणं एगागिणीइणिमि वाहिरम्मि णिरस्सरणं ।
चमचम-रत-उलगाणं तलियाणं तह परिओगं ॥ ९ ॥
- सिगारत्थं दप्पण-पलोयणं मिदियाइ नह रागो ।
एमाइ विहव महिलाण विवज्जए सीलरक्खट्टं ॥ १० ॥

15. SANDEŚA RĀSA ṬIPPANA :—

Sandeśa Rāsa is a famous work of Apabhramśa literature written by Abdul Rahmān, the only Muslim writer of Apabhramśa. It is a work of 14th Century and was composed on the lines of Meghadūta of Kālidāsa. A Samskrit Ṭippana (commentary) has been discovered in the Śāstra Bhandār of Terāpanthī Jaina temple, Jaipur. This is one of the best Samskrit commentaries so far found in the manuscript libraries of India. It clears all the doubts and gives an easy sense of the Apabhramśa words. The total number of the gāthās is 220. The manuscript is incomplete as the first three pages are missing. It was written in the year 1551 A. D.

16. PĀRŚVA PURĀṆA :—

This is an Apabhramśa work written by poet Raidhu (15 th Century). It describes the life of pārśvanātha written on the request of khema Sādhu. The Purāṇa is divided into 7 Sandhis, One manuscript copy of the year 1686 A. D. has been discovered in the Grantha Bhandār of Bolsirī temple Kotah.

इय सिरिपागणाहपुराणे आयमग्रत्यस्म अत्यमुग्धिहाणे
गिरि पडिय रयघू विरडए सिरि महामव्व नेयसाहूगामक्किए
सिरि पामणाह एण्वाणकल्लाणवण्णणो णाम मत्तमो मघी
परिच्छेऊ समत्तो । ७ । सधि । इति श्री पार्श्वनाथपुराण
समाप्त । संवत् १७४३ वर्षे माघकृष्णचन्द्रवारे लिखितं महानद
पुष्कर मल्लात्मज पालवनिवासी ।

17. JAMBU SWĀMI CARIU :— (Samskrit commentary)

This is a Samskrit commentry on the famous Apabhramśa work 'Jambu Swāmi Cariu' of mahākavi Vīra. It has been discovered in the Śāstra Bhandār of Jaina temple Terāpanthī, Jaipur. The manuscript was copied in Samvat 1565 (1508 A. D.) It is a good commentary which clears some difficult words. The commentary on the first Sandhi is written in detail in comparison to the other sandhis. It covers one third portion of the manuscript. From the commentary it appears that in the 13 th and the 14 th centuries, the Samskrit was used as medium for understanding the difficult words of Apabhramśa even.

SAMSKRIT WORKS

1. MEGHĀBHYUDAYA :—

It is a short poem on Meghadūta of Kālidāsa. The whole poem is finished in 38 saṁskrit stanzas. The manuscript is in the collection of Granth Bhandār of Jaisalmer. The first stanza of Meghadūta has been written as under :—

काचित् काले प्रमुदितनदन्नीलकण्ठैर्घनागे,
व्योमाटव्यां प्रतिदिशमल सञ्चरन् मेघनागे ।
बद्धारम्भ वदति वनिता स्म प्रवासाय कान्तं,
कामश्चाप वहति हितदा विस्फुरच्छायकान्तम् ॥ १ ॥

The end of the work is as follows :—

विद्युल्लता लसति काञ्चनमन्निभार,
धाम्नो वहन्ति धनवन्ति नभानिभारम् ।
उच्चै रसत्यविरतं जलदोऽस्तवारि—
रस्मिन् प्रयातु समये प्रिय यस्तवारिः ॥ ३८ ॥
इति मेघाभ्युदयकाव्यं समाप्तमिति ॥ छ ॥

2. JĪTASĀRA SAMUCCAYA :—

This is also a new work which has been found in the Grantha Bhandār of Ajmer. Jītasāra Samuccaya was composed by VRIṢABH NANDI. According to Śrī Jugalkishore Mukhtār, the scholar flourished earlier than the 9th century. There are 700 śloka in it. Though in the original work the number of slokas are stated to be 600. This shows that some verses were interpolated by some copyists.

The subject matter of the work deals with punishments, which are to be inflicted when the Jaina principles are violated.

3. NYĀYA VĀRTIKA TIPPANA :—

This is a commentary on Nyāya Vārtika written by Bhārdvāj in Saṁskrit. This is a non Jain-work. The manuscript exists in the Grantha Bhandar of Jaisalmer. It belongs to Samvat 1279 i.e. 1222 A. D. The end of the manuscript is as follows :—

यो ऽ क्षपादमपि न्यायः प्रत्यभाद् वदतांवरम् ।
 तस्य वात्स्यायन इदं भाष्यजातमवर्त्तयत् ॥ १ ॥
 जतीनां सप्रपञ्चानां निग्रहस्थानलक्षणम् ।
 शास्त्रस्य चोपसंहारः पञ्चमे परिकीर्तितः ॥ २ ॥
 यदक्षपादप्रतिमो भाष्यं वात्स्यायनो जगौ ।
 अकारि महत्तस्तस्य भारद्वाजेन वार्तिकम् ॥ ३ ॥

इति पञ्चमोऽध्यायः समाप्तः ॥ छ ॥ न्यायावार्तिकं
 समाप्तमिति ॥ छ ॥

संवत् १२७६ वर्षे फागुन मुदि ६ बुधे प्रल्हादनपुरस्थितेन ठ. विल्हणेन
 न्यायवार्तिकपुस्तकं समाप्तमिति ॥ श्रीमज्जिनपतिमूरिनिष्ठ श्रीजिनेश्वर-
 मूरीणां उपदेशेन ॥

4. ADHYĀTMA RAHASYA :—

Adhyātma Rahasya written by Pandit Āśādhara of the 13th Century was unknown to the scholars till about ten years ago but it has been discovered now in Jaina Śāstra Bhandār of Ajmer. This work was composed by the order of his father. This is on the subject of Adhyātma (spiritualism). The name of Adhyātma Rahasya mentioned by the poet in his ANAGĀRA DHAMĀMRITA (1243A.D.) as such it appears that it was composed before 1243 A. D. The total number of verses is 73. The beginning and the end of the manuscript is as follows :—

Beginning

भव्येभ्यो भजमानेभ्यो यो ददाति निजं पदम् ।
 तस्मै श्रीवीरनाथाय नमः श्रीगीनमाय च ॥ १ ॥

End

शश्वच्चेतयते यदुत्सवमयं ध्यायन्ति यद्योगिनो
 येन प्राणिति विश्वमिन्द्रनिकरा यस्मै, नमः कुर्वते ।
 वैचित्र्यगतो यतोऽस्ति पदवी यस्यान्तरः प्रत्ययो
 मुक्तिर्यत्र लयस्तदस्तु मनसि स्फूर्जत्परं ब्रह्म मे ॥ ७३ ॥

5 COMMENTARY ON BHŪPĀLA CATURVINŚANTI STOTRA :—

Bhūpāl Caturvinśanti stotra is a work in Saṁskṛit by Bhūpāl poet. It is a prayer in praise of twenty four Tīrthankaras. Āśādhar, a famous saṁskṛit writer of 13th Century wrote a commentary on this stotra. But the copy of the Commentary written by him was not available before some time back. Now it has been discovered in the Śāstra Bhaṇḍār of Jaina temple, Pāṭodī. This is a rare manuscript as upto this time only one manuscript has been discovered. The commentary was made by the scholar for his pupil Vinay Candra. This is a good commentary on the work. The commentary of the 2nd stanza is as follows :—

शान्त वपुः श्रवणहारि वचश्चरित्रं,
सर्वोपकारि तव देव ततः श्रुतज्ञाः ।
ससारमारवमहास्थलरुद्रसान्द्र—
छायामहीरुह भवन्तमुपाश्रयन्ते ॥ २ ॥

शान्त निर्विकारं सौम्यमित्यर्थः । वपुः शरीरं तवास्तीति संबन्धः । श्रवणहारि श्रोत्रप्रियं वचो वाक्यं तवास्ति । चरित्रं चरणं विहरणक्रिया सामाधिकादि चारित्र्यं वा सर्वेषां प्राणिनामुपकारि उपकारकम् । भगवति हि विहरति सुभिक्षारोग्यादिना सर्वे जन्तवः स्वस्थाः भवन्ति । प्राण्युपघातश्च न स्यात्तथातदुपदिष्टधर्मानुष्ठानान्निरावाधा भवन्ति । यतः एवं । हे देव इन्द्रादिभिर्दीव्यते स्तूयते इति देव । ततस्तस्माद्वपुः शान्तत्वादिति हेतोः । श्रुतज्ञा आगमविदः । ससार एव सारव मरुदेशप्रभव महास्थल प्राणिनां सन्ततसन्तापहेतुत्वात्तत्र रुद्रो महान् सान्द्रो घनः छायायोपलक्षितो महीरुहो वृक्षः । यस्य सूर्ये चलत्यपि यस्य छाया निश्चला भवति स छायातरुति लोके प्रसिद्धः स तथाभूतो जिनः आमन्त्र्यते । भवन्त त्वां श्रयन्ते अर्थान्तराद्व्यावृत्त्य समन्तात्सेवन्ते ॥ २ ॥

6. Commentary on KIRĀTĀRJUNIYA :—

This is a Saṁskṛit commentary on KIRĀTĀRJUNIYA by Prakāśa Varsa. This commentary has been newly discovered in Āmer Śāstra Bhaṇḍār, Jaipur. One manuscript of this is available also in the collection of Jaisalmer Bhaṇḍār. The commentary has not been published so far.

7. ŚRĀVAKA DHARMA PRAKARAṆA :—

Śrāvaka Dharma Prakarana was composed by Jinesvar Sūri in Saṁskṛit in the year 1256 A. D. It describes the duties of a Jaina layman. The work is written in artificial language. The total number of stanzas is 245. The manuscript of the work is preserved in the Grantha Bhandār of Jaisalmer.

8. UTTARA PURĀṆA ṬIPPANA :—

Uttarapurāna is a famous work written in Saṁskṛit by Ācārya Guna Bhadra in the 9th Century. It is very popular among the Jains and is widely read. A Saṁskṛit commentary written on this Purāna has been discovered in the Śāstra Bhandār of Jaina temple Terāpanthī Jaipur. The name of the commentary written is not known but as the manuscript is of Saṁwat 1569, the commentary seems to have been written earlier than this. No commentary of this Purāna has been found so far. This commentary is rare one. The beginning of the commentary is as under :—

विनेयानां भव्यानां । अवारमागे दक्षिण मागे । ५ प्रणायिनः संतः ।
वृगुत्तैस्म मज्जतिस्म ॥ ६ शक्ति मिद्धिः मयीपेतः । प्रभूत्माहमंत्रशक्त्यस्तिस्रः ।

प्रभुशक्तिर्चमवेदाद्या मत्रशक्तिर्द्वितीयकाः
तृतीयोत्साहशक्तिश्चेत्याहु शक्तित्रय बुधाः ॥

9. PĀRŚVANĀTHA CARITRA :—

One manuscript of this work has been discovered in the Śāstra Bhandār of Dablanā (Būndī). It is in Saṁskṛit prose. The name of the author has not been mentioned in the work. The manuscript was copied in the year 1563 A. D. by Pandit Saubhāgya Kīrti. (1)

The work deals with the life of Lord Pārśvanātha. The language of the work is simple. The work is completed in 27 folios. One quotation from the work is as follows :—

मयुरापुर्या धनसारो घनादयः । स पण्टिकोटि घनी । द्वाविंशति त्रोटिमीमिमध्ये
द्वाविंशतिकोटि व्यवसायमध्ये द्वाविंशतिकोटि गृहव्याजे संति..... ।

10. SULOCANĀ CARITRA :—

Sulocanā Caritra was written by Vādi Cāndra, pupil of Prabhā Candra. It is in Saṁskrit poetry. It describes the life of Sulocanā Satī who was famous for her good character. The work is divided into nine paricchedas. One manuscript of this work has been discovered in the Grantha Bhandār of Dablanā (Būndī). The manuscript contains the date of 1708 A. D. It was copied by Lāl Candra, pupil of Brahma Kripā Rāma.

11. CĀRPATA ŚATAKA :—

This is in Saṁskrit composed by some unknown scholar. There are hundred Padyas in the work in which several kinds of teachings have been imparted. This has been found in the Grantha Bhandār of Pāndyā Lūnkaranji. This is a rare work which has not been found so far in any of the Bhandārs in Rājasthān. The manuscript is dated saṁvat 1873 (1816 A. D.). The beginning and end of the work is as follows :—

श्रीसर्वज्ञं नत्वा देवं, सकलसुरामुरविरचितसेवं ।
वक्ष्ये किञ्चित्तदनुचरोऽहं, मुञ्चति येन विवेकी मोहं ॥ १ ॥
वर्जितदुष्टसहायमहोमिः, परिहरमापाकायमनोमिः ।
पङ्क्तिव्यजीविकायविनाशं, संसृतिचारकबन्धनपाशं ॥ २ ॥

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कोऽहं कम्त्वं कथमायातः, का मे जननी को मे तातः ।
इति परिभावयतः संसारः, सर्वोयं खलु स्वप्नविहारः ॥ ६६ ॥
वर्गोच्चारणकरणविहीनं, यदिदं गुरु-सकेते लीनं ।
स्वयमुन्मीलति यस्य ज्ञानं, पुनरपि तस्य न गर्माधानं ॥ १०० ॥

12. RĀJAVANŚA VARNANA :—

This is a work written in Saṁskrit and deals with the various dynasties of India. It contains 9 leaves but the 1st leave is missing. The date of writing the manuscript is not given. The manuscript belongs to the Śāstra Bhandār of Jaina Terāpanthī Mandir, Jaipur.

In the beginning, the author gives a passing reference to important dynasties of India and then he begins with Pandava dynasty in the following way :—

तत्रादौ शक्राध्यायां, उद्गराज्यं करिष्यति ।
 कनिकान्ति 'उद्गरपृथ्व्यः' इति नाम नविष्यति ।
 पुनश्च पांडवभूपालाः राज्यं कृत्वा कनो युगे
 वर्षं त्रयं महश्चरन्, नवतीह न संजय ॥ २ ॥

This description completes in 76 Padyas, After giving a short reference to Rāma Vanśa Rājya, the poet begins with Pamāra dynasty in this way :—

कृतयुगे वनिर्दाता, श्रेतायां रघूनन्दनः ।
 द्वापरे कर्मविख्यातः कनिकान्ते च विप्रमः ॥ १ ॥
 दातामूरदयानुशयः, परदुःसायननञ्जकः ।
 दिस्नीगविप्रसादित्यः उज्जैणी राज्यनायकः ॥ २ ॥

This finishes in 92 verses, Afterwards he describes about Tunvar dynasty in which there were 19 Kings. For the Cāuhān dynasty, the author takes 25 verses. After The downfall of Cauhānas, Pattan dynasty begins. The poet gives an exact date which is as follows :—

विक्रमात् मल्लदिहिक : १२२७: वर्षे च प्रवरे वरे ।
 चैत्रकृष्णतयोदया, म्लेच्छराज्यं च जायते ॥ १ ॥

In Samvat 1393 (1336 A. D) Kutūbuddin established his kingdom :

विक्रमात् त्रिनवतयोदय : १३६३: राज्यस्थापितः म्लेच्छनायकः ।
 आदौ कुनबुद्धीनास्य, वेद-वर्ष-द्विमासक ।
 किरदिना स्त्र घटिका, योगिनीपुरराज्यकृत् ॥ २६ ॥

After describing Lodi dynasty, the author states that the rule of Chatta (Moghul) dynasty begins from Samvat 1553 (1496 A. D) and Taimūrlang was the first and Bābara was the second one. It completes with the description of Aurangzeb who ruled over India for 49 years 9 months and 27 Gharies. There are some verses after the description of Aurangzeb, but it seems that they were written later on by another man. The author gives four names for Delhi i. e. INDRAPRASTHAPUR, YOGĪNĪPUR, DHILLI and lastly DELHI.

HINDI & RĀJASTHĀNĪ WORKS

1. JINADATTA CARITA :—

Jinadatta Carita or Jinadatta Kathā was composed by the poet Rajarsingh in the year 1297 A. D. The work has been discovered in a gutakā of Jaina temple, Pāṭodī, Jaipur. It describes the life of a Jaina Śrāvaka Jinadatta who was the son of a richman. Once he went to Ceylon for business and there he married the daughter of the King. It contains 553 stanzas.

The poet was Jaisawāl by caste. His father's name was Āte and mother's name was Siryā. The language of the work is influenced by Rājasthānī and Apabhraṃsa. The main metre of the work is Caupai but metres like Dohā and Vastu Bandha have also been used. It is perhaps the first big work of old Hindī in which the date of composition is given. It is full of poetic beauty and presents a picture of the social and economical condition of that time: The poet gives his family account and date of completion of work in the following lines :—

जइसवाल कुलि उत्तम जाति, वाईसइ पाडल उतपाति ।
 पचऊलीया आते कउ पूतु, कवइ रल्ह जिएदत्त चरित्तु ॥ २६ ॥
 माता पाइ नमउ जं जोगु, देखि लियउ जेहि मत लोगु ।
 उवरि मास दस रहिउ घराइ, घम्मु बुधि हुई सिरीया माइ ॥ २७ ॥
 पुराणु पुराण पणवउ माता पाइ, जेह हउ पालिउ करुणा भाइ
 म उवयारगु हुइसउ उरगु, हा हा माइ मज्झु जिए सरगु ॥ २८ ॥
 संवत् तेरहसे चउवण्णे, भादवसुदि पचम गुरु दिण्णे ।
 स्वाति नखत्तु चदु तुली हती, कवइ रल्ह पणवइ सरसुती ॥ २९ ॥

The last portion of the work in which the poet requests his readers not to defame the work, is as follows :—

जो जिएदत्त की निदा करइ, सुनत चउपही जलि जलि मरउ ।
 जो यह कथा घालिहइ रालि, तहु मिछती दइ यहु गालि ॥ ५४९ ॥
 मइ जोयउ जिएदत्त पुराणु, लाखू विरयउ अइस पमाणु ।
 देखि विसरू रयउ फुड एहु, हत्थालवगु वुहयण देहु ॥ ५५० ॥
 जो जिएदत्त कंउ सुराणु पुराणु, तिसको होइ राणु गिन्वाणु ।
 अजर अमर पउ लहइ निस्तु, चवइ रल्ह अमई कउ पूतु ॥ ५५१ ॥

गय सत्तावन छयसय माहि, पुन्नचंन को छापट छाह ।
 तवकु पुराणु मुण्डिउ नउ मत्य, जणउ रत्तु हउ ग मुण्डिउ अत्य ॥१५२॥
 जिणदत्त पूरी भई चउपही, छपन हीणवि छहय कहो ।
 महमु ननोंर विन्न सय रहिय गय पमाणु राउगिहु कट्टिय ॥१५३॥
 सवत् १७५२ वर्षे कात्तिम शुदि ५ शुभयामने लिखतं महानंद पालव

पुष्करमलात्मज ॥

2. CAUBISĪ GĪTA :—

Caubisī Gīta was composed by Delha in the year 1324 A. D. It contains 26 verses of which 24 verses are written in the praise of twenty four Tirthankaras and the remaining two describe the poet and when it was composed. The language of the work is an old Hindī, prevalent at that time. From the linguistic point of view the work presents a good māterial for research.

Delha, the writer of this poem was born in Parwar caste at Tīdhā City. The work has been discovered in the Grantha Bhandār of Badā Jaina temple, Jaipur. It exists in a gutakā which was written in 1433 A. D. In the first stanza, the poet describes the circumstances under which the work was written :—

आदि रिमहु पणवेपिणु, अन्त वीरु जिणणाहु ।
 अरहु मिद्ध आचार्य, अण उज्झापति नाहु ॥
 गणहर देउ नएपिणु, मारद करउ पमाउ ।
 हउ चउवीमी गाउं, करि तिमुद्ध गमसाउ ॥
 सा तन सहजानन्दणु, वोलइ वच्छ निरुत्त ।
 कम्मवगय कारण णिमित्त, देल्ह तुम्हि रचहु कवित्त ।
 हुममु कालु पंचमउं, वम्म की दिन दिन हाणी ।
 वोंधि करहु फलु लेहु, कहहु चउवीम वग्याणी ॥
 गोरउ पमण्ड णिमुणि, णाह हउं दामि तुम्हारी ।
 जिण चउवीम कयंतरु, सो मुहि कहहु विचागी ॥

Items of Description :

बापु माय तित्थकरु जनमु नयरु अर आउ ।
 जक्खु जक्खणी लछणु अर जिहि जेतउ काउ ॥

Last portion of the work in which the date of completion and the poet's family account is given runs as under :

कहउं जाणि कुलु आपणउं परवाडु भणउं ।
 धम्मे साहुहि पणतिउ आजिहि पैतु नाउं ॥
 उदैसाहि दिउ भीयां ए तोनिउ लघु भाई ।
 टिहिडा रायरि वसन्त देल्ह चउबीसी गाई ॥
 हउ तुम्हि गोरउ पुंछिउ बुद्धि कहा महपाइ ।
 तेरहसइ इकहत्तारे सवच्छरु होइ ॥
 मासु वसन्तु अतीतउ अलखइ तिज दिन होइ ।
 गुरुवासरु पमणिज्जइ रोहिणि रिसु गुणोहु ॥
 ब्रह्मा जोग पसिद्धउ जोइमु एम कहेइ ।
 पढइ पढावइ शिसुणाइ लिहि लिहा जो देई
 भव समुदु सो उत्तरइ मोक्खपुरह सो जाइ ॥

3. PRADYUMNA CARITA¹ :—

Pradyumna Carita was composed by the poet Sadhāru in the year 1354 A.D. It is a work on the life of Pradyumna, the son of Śrī Kṛṣṇa and one of the great personalities in the Jaina Mythology. The work contains 701 stanzas in various metres, specially in caupai. The language of the work is Brijabhāṣā and probably it is the first work in Brijabhāṣā. It is a very good work and possesses literary merits. The method of description is very simple and easily understandable. It was composed in the Airacha town which is on Kanpur-Jhansi line. Two manuscripts of this work have been discovered in the Jain Śāstra Bhandār of Jaina temple Badhicaṇḍa, Jaipur. & Jaina Śāstra Bhandār of Kāmā. The first manuscript was written in 1548 A. D. and the other in the 17th Century. The main Rasa of the work is 'Vīra' because one third of the stanzas are related to Vīra Rasa. The work may be divided into six sargas, and there is description of war in every Chapter. Apart from other things, the work is very much important from linguistic point of view. The beginning and end of the work is as follows :—

सारद विणु मति कवितु न होइ, सरु आखरु रावि बूझइ कोइ ।
 सो सधार पणमइ सरसुति, तिन्हि कहुं बुधि होइ कतहुती ॥ १ ॥

सबु को सारद सारद करइ, तिस कउ अ त न कोउ लहइ ।
 जिणवर मुखह जु रिगाय वाणि, सो सारद पणवहु परियाणि ॥ २ ॥
 अठ दल कमल सरोवर वागु, कासमीरपुर लियो निकामु ।
 हंस चढी कर लेखणि देइ, कवि सवार सरसइ पमण्ड ॥ ३ ॥
 सेत वस्त्र पदमवतीण, करहं अलावणि वाजहि वीण ।
 आगम जाणि देहु बहुमती, पुगु दुइ जे पणवड सरमुती ॥ ४ ॥

+ + +

सरस कथा रमु उपजड घणउ, निमुणह चरितु पजूमह तणउ ।
 संवतु चौवहसै हुई गए, ऊपर अधिक ग्यारह भए ॥
 भादव दिन पंचइ सो सार, स्वाति नक्षत्र सनैश्वर वार ॥ ११ ॥

+ + +

मडमामी कउ कीयउ वखाण, तुम पजुन पायउ निरवाण ।
 अग्रवाल की मेरी जात, पुर अग्रोए मुहि उत्तपाति ॥ ६६४ ॥
 मुघणु जणणी गुणवड उर वरिउ, सा महाराज घरह अवतगिउ ।
 एरछ नगर वमते जानि, मुणिउ चरित मड रचिउ पुगणु ॥ ६६५ ॥
 सावयलोग वसहि पुर मांहि, दह लक्षण ते वर्म कराड ।
 दस रिस मानइ दुतिया भेउ, भावइ धितहं जिणोसर देउ ॥ ६६६ ॥
 एहु चरितु जो वांचह कोइ, सो नर स्वर्ग देवता होइ ।
 हलुवड वर्म खपइ सो देव, मुकति वरंगणि मांगइ एम्म ॥ ६६७ ॥
 जो फुणि मुणह मनह वरिमाउ, अमुम कर्म ते दूरहि जाड ।
 और वखाणइ माणुमु कवणु, तहि कहु तूसइ देव परदवणु ॥ ६६८ ॥
 अरु लिखि जो लिखियावड साधु, सो मुर होइ महगुणराधु ।
 जोर पढावड गुण किउ निलउ, सो नर पावड कंचन भलउ ॥ ६६९ ॥
 यह चरितु पुन्न भंडार, जो वर पडइ मु नर महमार ।
 तहि परिदमणु तुही फनदेइ, संपति पुत्रु अवर जम् होइ ॥ ७०० ॥
 हउ बुविहीण न जाणौ केम्बे, अक्षर मातह गुणउ न भेउ ।
 पंडित जणह नमूं कर जोडि, हीण अधिक जण लावहु खोडी ॥ ७०१ ॥
 ॥ इति परिदमण चरित समाप्तः ॥

4. BĀRAKHARI DOHĀ :—

This was composed by Mahācand, the pupil of Viracanda. The time of the work is not given by the poet, but it appears that it was composed not later than the 16th Century. as one copy of the manuscript preserved in Āmer Śāstra Bhaṇḍār is of 1534 A. D. It is a spiritual work and deals with Ātmā, Parmātmā and the World. The total number of Dohas is 333. Some of the Dohās are as follows :—

सो दोहो अप्पाणयहु, दोहा जोण मुणै ।

मुणि महयंदिण भासियउ, सुणि विण चित्त घरेइ ॥ ६ ॥

× × × ×

कायहो सारउ एउ जिय, पंच महाणुवयाइ ।

अलिउ कलेवर भास्तह, जेहिण घरियइ ताइ ॥ ८ ॥

× × × ×

खणि खणि खिज्जइ आव तसु, णियडइ होइ कयलु :

तहिवण थक्कइ मोहियऊ, में में जीउ मणंतु ॥ १६ ॥

× × × ×

ते कि देवें कि गुरेण, धम्मेण य कि तेण ।

अप्पह चित्तह णिम्मलऊ, पच्चउ होइ ण जेण ॥ १५७ ॥

मे परियणु मे धणु धणु, मे सुअ मे दाराइ ॥

इउ चित्तंतह जीव तुहुं, गय भव कोजि सयाइ ॥ २६५ ॥

5 SĪKHĀ MAṆI RĀSA :—

The Rāsa was composed by Bhaṭṭāraka Sakalkīrti (15th Century). The poet imparts some teachings to his readers for remaining pure at heart and kind towards all human beings :

जीव दया दृढ पालीइए, मन कोमल कीजि ।

आप सरीखा जीव सर्वै, मन माहि घरीजइ ॥

The poet also requests that one should not disturb others while performing religious duties :

वर्म करता न वारीइए, नवि परिनदीजि ।
परगुण ढाकी आप तणां, गुण नवि बोलीजइ ॥

In the end of the work the poet mentions his name only :

वैराग रे पालीइ सार, राग टालु सकलकीर्ति कहिए ।
जे मणि ए रास ज सार— सीखा मणि पढते लहिए ॥
(इति सीखोमणिरास समाप्त)

6. ĀDINĀTHA STAVAN :—

The stavan was composed by 'Mehau' in the year 1442 A. D. The Ādinātha Stavan is a historical work written in praise of Lord Ādinātha of Ranakpur or Rānāpur temple. The temple is situated in Pali district of Rājasthān and six miles of Sādadi. The temple was constructed in the year 1439 A. D. ¹ The poet describes the art of temple minutely:

छजमुख शिखर त्रिभूमइं वार, मूलनायक जिए करूं जुहार ।
त्रिहु भूमी त्रिमुवन दीपतुं, त्रिमुवन दीपक नाम धरन्तु ॥ ४६ ॥
दड कलस सोवन मइं सोहइ, जोअत तिहुअण मन मोहइ ।
तेज पुंज झलहलइ अपार, जाणो तिहुअण लाखि मडार ॥ ४७ ॥

In the end of the Stavan, the poet mentions his name, and gives the date of the work:

सवत चउदनवाणवड : १४६६ : ए धुरि कातो मासे ।
मेहुड कहइ मडंस्तवन कीउं मनि रगि लासे ॥ ४८ ॥
इति श्री राणपुरमंडण श्री आदिनाथ स्तवन सपूर्ण ॥

7. TĪRATHA MĀLĀ STAVAN .—

This is a description of most of the holy places called Tīrthas. The Tīrtha mālā is a Hindī work written by mehau who wrote Ādinātha Stavan (1442 A. D.). The date of completion of the work is not given but it appears that it was also composed near about 1442 A. D. The manuscript was copied in the year 1472 A. D. There are 89 stanzas on Ābu, Sirohī, Jālaūr, Viśālpur, Kumbhānā, Rānāpur (Ranakpur), Campā, Mathurā, and Raj Grihi. The manuscript is incomplete as the first thirty one

stanzas are not there. It is preserved in the Grantha Bhandār of Khandelwāl Jaina Mandir, Udaipur. The last two verses of the work are as follows :—

बला श्रंगिरो पीआ घाट, पुण्य तणी वहती कीधी वाट ।

मेहु कहिउ मुगति नउ ठाम, सदा लिउ तीर्थकर नाम ॥ ८८ ॥

तीरथ अजी घणां छइ मला, मइ कहिआ दीठा ते तला ।

तीरथमाल भणउ समलउ, जाइ पाप घट हुइ निरमलउ ॥ ८९ ॥

इति तीरथमाला स्तवनं समाप्तं ।

संवत् १५२६ वर्षे माह वदि ६ दिने शुक्रवारे लिखितं ।

8. RĀYA HAMMĪRADE CAUPAI :—

This is a historical work written by the poet Bhādaū. It was composed in the year 1481 A. D. It describes the life story of Rājā Hammīra and the famous battle fought between him and the Emperor Allāuddin. It is a Rājasthānī work which describes every event in a very lucid way. The total number of verses is 326. The last two are as follows :—

रामायण महाभारथ जिसउ, हमीरायण वीतउ तिसउ ।

पढइ गुणइ संभलइ पुराण, तीया पुरुषां हुइ गगा स्नान ॥

दूहा गाहा वस्तु चउपही, तिनिसइ इनवीसा हुई ।

पनरहसइ अढतीसइ सही, काती सुदि सातमि सोम दिने कही ॥३२५॥

सकल लोक राजा रजनी, कलिजुगि कथा नवीनी पनी ।

भणता दुख दालिद सह टलइ, भाडउ कहइ मो अफला फलइ ॥३२६॥

संवत् १६३६ वर्षे भादवा वदि १० रविवारे लिखितं विजकीरति मलधार गछे ।

9. DŪNGARA KĪ BĀVANĪ :—

The Bāvanī was written by the poet Padma Nābha. As this was composed on the request of Sanghapatī Dūngar, hence it is named after his name. It is in Rājasthānī language and was completed by the poet in 1486 A. D. The work deals with various subjects of general nature and contains 54 stanzas in Savaiyā metre. The manuscript is housed in Śāstra Bhandār of Tholā Jaina temple, Jaipur. This was copied in the year 1656 A. D. by Śāh Rūpsī. It is also called by the name of AKŚARA BĀVANĪ. In the last two stanzas, the poet gives the date of completion of the work and his short description which is as follows :—

सवत् पदगृहचालसे १५४३ तीनि आगला मुदिताय
 मुकल पखि द्वादसी वार रविधिर स मंगल ।
 पूवपाठ नखित्र जोग हरारपण हरिपगल ।
 शुभ लगन शुभ घड़ी ।
 शुभ वेला शुभ वचन पदमनाम कहि कवरै,
 बावनी लंद डूंगर भूमण वमुधा मंडलि विस्तरइ ॥५३॥
 हुंवड हरिप आणद उछाहनुमदिरि ।
 स जनमनि उलाम पिसुण मंजवि गिरिकंदरि ।
 दिन चढि ज्यमु प्रताप तेज तिहु भुवण प्रगसै ।
 ससि करंति संमारि ससि जेम विकामड भासै ।
 धन पुत्र लछि मुख सपदा कह्य पदम जयवंत हुय ।
 श्री डूंगर बालह देय वरु जयवतउ जहि मेरु ध्रुव ॥५४॥

10. SAKALA KĪRTI RĀSA :—

Sakalakīrti Rāsa is a historical work which describes the life of Bhaṭṭāraka Sākalkīrti and Bhuvan kīrti who were the most famous Bhaṭṭārakas of the 15th Century. It was written by his pupil Sāmal either in his life time or just after his death. This is perhaps the first work in Hindi which describes the life of the Scholārs in detail. Sākal Kīrti was born in the year 1386 A. D. at ANAHALPUR. He was married when he was fourteen and renounced worldly life and became Jaina Sādhu in 1406 A. D. at the age of 20, He became Bhaṭṭāraka in 1435 A. D. Several places were visited by him. Thus this Rāsa is very important work in this respect. It has been discovered in one of the Grantha Bhandārs. of Udaipur Various works written by Sakalakīrti have also been mentioned in it Year and month for every event which occurred in the life of Bhaṭṭāraka Sakalakīrti is given in the Rāsa. Thus it is purely a historical work. The beginning and end of the work are given below :—

आदि भाग

वस्तु बंध

आदि जिएवर २ तरणइ उनक्रमि ।

आदि दिगम्बरए आदि सयल ससार सुणीइ ॥

तीर्थकर आदि सयलइ एणवृत्ति मही मह्य सुणीइ ॥

छहं दरशण आदि बडिल जसु गुण पुहुवि न पार ॥

ते निसुगु भावि भवीय, जिमु हुइ सफल संसार ॥
 उवणि-अनिदिन सारदा देवि सेवि, सहि गुरू पाणि लागी ।
 पाभीय तासु पसाउ भाइ, नरमल मत भागी ॥ १ ॥
 करि सुअरास उल्हास अंगि अति अनोपम आणी ।
 गाईसुं श्रीमूलसंधि रंगि, गुरू जगत वखाणी ॥ २ ॥

अन्तिम भाग

जनिगढ गुरू उपदेसिइ, सखिर बंध अतिसव ।
 सखि ठाकर अदराज्यस्यघ रजि प्रासाद मांडीउए ॥२०॥
 मंडलिक राइ बहु मानीउ देश व देशिज व्यापीयु ।
 पीतलमइ आदिनाथ थिर थापीया ए ॥२१॥
 इम करणी दिन दिन सुव सेखि चहुँ दिसि हुइ देस विदेसि ।
 उपदेसि सुगुरु श्री भुवनकीरति तरण इए ॥२२॥
 चिर न पुजा नमि रविचंद, चउविघ संघ पूरिइ आनंद ।
 सुमगति सुवचनि कवि सामल भणइए ॥२३॥
 चउवीस जिणोसर प्रसादि श्रीभुवनकीरति नव नवलि नारि ।
 जयवंता सकल सघ कल्याण करए ॥२४॥ गणधर ॥
 इति श्री भट्टारक श्रीसकलकीर्तिनु रास समाप्ताः
 आविका वाई पूतलि पठनार्थ लिखापितं ॥

11. HOLI RĀSA :—

This was composed by Brahma Jinadāsa, pupil of Bhaṭṭāraka Sakalakīrti. It describes briefly the story of Holi according to the Jaina belief. It is in Hindi and written in Caupai, Dūhā and Vastu Bandha metres. It is written in Rājasthānī in which several words of Gujarātī have been used. The manusscript is preserved in the Grantha Bhandār of Terāpanthī temple, Jaipur. The end of the work is as follows :—

ए कथा रस सांभली, समकित पालु सार ।
 मिथ्या मारणि परिहर, जिम पांमु भव पार ॥ १४५ ॥
 निकलंक धर्म छिख्यइ, जैन धर्म सविशाल ।
 ते धर्म करु भाविभरचा, अवर मिथ्यात निवार ॥ १४६ ॥
 परीक्षा करु अति निर्मली, टालु सयल विचार ।
 समकिन पालु निर्मलु, जिम पांमु मुगति अतिसार ॥ १४७ ॥

गम मनोहर २ कीवुं अति चग,
 होली तरु अति दुरधर भेदाभेद वखाण जाणु ।
 ए कथा रम गामली, मनमांहि धर्म विचार आणु ॥
 इस जांगी निश्चु कगी, पालुं ममकित सार ।
 ब्रह्म जगदाम कहिडमुं जिम पामुं भवपार ॥ १४८ ॥
 ॥ इति होलीराम समाप्त ॥

12. BUDHI PRAKĀŚA :—

Budhi Prakāśa was composed by the famous Hindi poet Delha, the father of Thakursi who was also a poet of the 16th Century. The work contains teachings for a lay man. The whole work is completed in 27 stanzas, out of which first fifteen stanzas are not traceable so far. The gutakā No. 865 in which this work has been collected, contains only later half portion of the work. It was copied by Daśaratha Nigotā. From half of the portion of the work only, it appears that it is a fine work and possesses a literary as well as linguistic beauty. The work is a very short one, so the whole portion is given below :—

भूखो पंथ न जाह सियालो, जीवा पंथ न जाह उन्हालो ।
 सावली भादवै गाव न जाजे, आमोजा मो भोय न सोजे ॥ १६ ॥
 अणर चीतो किम नोहि खाजै, अणर पीछाप्या की साथी न जाजै ।
 जाय दिसावरि राती न सोजे, रोम न कीजे चालत पंथी ॥ १७ ॥
 अवधरि न्हाय उत्तरी जे घाटी, कन्या न बेची गन्ध कै माटै ।
 पट्टणै आयां आदर दीजे, आपण सार भगति करीजे ।
 दान देव लग्गमी फल लीजे, जुनो डोर न कपड लीजे ॥ १८ ॥
 पट्ट न होय कीसिही बेचाले, वचन घालि तुम जो राले ।
 बीणज न कीजे आस पराय, आरमज्यो काम त्यो नीरवाहि ॥ १९ ॥
 नितप्रति दान सदाहि दीजे, दुणा उपरि व्याज न लीजे ।
 घरिही ए राखी हीण कुल नारी, मुक्त उपाय मंतोपा सारी ॥ २० ॥
 बीणमै धोयड हंसि हमी साय, बीणसै बहु ज परि घरि जांय ।
 बीणसे पूत पट्टोकडी छांडी, विणसौ गय गवाडो भीडी ॥ २१ ॥
 बीणसे विण अमवार धोडो, बीणसे सेवग आहर थोडो ।
 बीण सौ राजु मंत्री नो थोडो, अजगील न बोल सिकुडी ॥ २२ ॥
 वृद्धि होड करि सो नर जीवो, मधीम के घरी पाणी न पीवे ।

हरिपन कीजे जे बुद्धौ पाणी, अणनीपने सुकाल, न जाणी ॥ २३ ॥
 मत्र न कीजे हीयडो कुडौ, सील वीठा नारी एण पहराय कुडौ ।
 असी सीख सुणी री पुण्या, लाज न कीजे भागत कन्या ॥ २४ ॥
 ब्राह्मण होय सवेद भण्णवौ, श्रावक होय सअण अथवा जीवे ।
 वाण्ण्या होय सवणिज करावो, कायथ होई सलेखो भण्णवो ॥ २५ ॥
 कुलमारग जु एण छंडौ करमा, सगली सीख सुणेजे घरमा ।
 बुधि-प्रगास पढीर वीचारे, बीरो न आवे कदहि संह सारौ ॥ २६ ॥
 असी सीख सुणै सहु कोय, कहता सुणता पुनी जु होय ।
 कही देल्ह परपोत्तम युता, करौ राज्य परीवार सजूता ॥ २७ ॥
 संवत् १६८६ मित्ती पौष सुदी १० बुधीप्रगास समाप्ता ।
 लि० पडीढा युढा लीखायतं पंडीरासीर्घं जो ॥

13. NEMINĀTHA RĀSA :—

This is a work on the life of Lord Neminātha written by Ācārya Jinasena in 1494 A. D. in the city of Jāvacha. There are 93 stanzas in the work. The work is in Rājasthānī. The manuscript of Neminātha Rāsa is available in the Śāstra Bhaṇḍār of Badā Mandir Terapanthi, Jaipur. The style of describing the things is very simple. The beginning and the end of the work are as follows :—

अथ श्री नेमीनाथरास लिख्यते ।
 सारद सामिणि मागू माने, तुभ्ब चलणे चित लागूँ ध्याने ।
 अवरिल अक्षर आलुदाने, मुभ्ब मूरख मति आविसानरे ।
 गाडं राजा रलीया मणरे, यादवना कुलमडण साररे ।
 नामि नेमीश्वर जाणिज्योरे, तमु गुण पुहुविन लामि पोर रे ॥
 राजमती वरख्यडु रे, नवह भवंतर भागीय भूत रे ।
 दशमि दुरधर तपलीउ रे, आठ कर्म चउ भी आणु अंत रे ।
 मुगति रमणि सुमन कीउ रे, तहु नुंनाम जपु जगि सार रे ॥

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श्रीयशकीरति सूरति सूरेश्वर कहीडं, महीयाल महिमा पार न लहीडं ।
 ज्ञातरूप वरसि नितवाणी, सरस सकोमल अमीयस माणी ।
 तास चलण चितलाई उरे, गाडउ एह अपूरव रास रे ॥
 जिनसेन युगति करी रे, तेहना वयण तणउ...वासरे ॥

जा लगि जलनिधि तवसी नीरे, जा लगि अचल मेरि गिरि घीरे ।
 जा गणगंगाणि चदनि' सूर, ता लगि रास रू भर पूरि रे ।
 युगति सहित यादव तरु रे, भाव सहित भगसि भरतारि रे ॥
 तेहनि पुण्य होमि धरौ रे, पाप तरु करमि परिहार रे ॥
 चद्रवाण संवच्छर कीजि, पचाणु पुण्य पासि दीजि ।
 माघ सुदी पंचमी भणीजि, गुरुवारि सिद्ध योग उवीजिरे ॥
 जुवा धनुष रज्जणि जाणीइ के, तीर्थकर वली कहीइं सार रे ॥
 शान्तिनाथ तिहां सोलमुरे, कवुराम तेह भवण मभार रे ॥
 इति श्री नेमिनाथरास आचार्य जिनसेन कृत समाप्तः ।

14. BĀVANĪ :—

Chīhal was a famous Rājasthānī writer of the 16th Century. He completed his Panca Saheli Gītā in the year 1518 A. D. Bavani is a newly discovered work of the poet. It contains 54 stanzas which includes several common topics for the interest of every layman. The manuscript of Bāvani is preserved in the Śāstra Bhandār of Jaina temple Toliā Jaipur. It is in a guṭakā in which other works are also included. Bāvani is a work of high standard in Hindī. From the language and description it can be placed among high work of Hindī. It was completed in the year 1527 A. D. Some stanzas of the work are as follows :—

छाया तरवर पिखिय आइ बहु लसइ विहंगम ।
 जब लगु फल संपन्न रहइ तब लग इक सगम ॥
 विह वसि परी अपय पत्तफल जडइ निरतर ।
 खिए इक तय रहइ जाइ उडि दिसहि दिसंतर ॥
 छीहल कहइ द्रुम पखिय जिम महि मित्रायणु दरवलग ।
 पर कज्ज न होइ वल्लहउ आप स्वारथ सयल जुग ॥२६॥
 + + +
 डरपहि दादुर सव्वि वाह घल्लइ केहरि गलि ।
 डरपे कुंडइ नीरि तिरइ नदि महा अलग जलि ॥
 भरइ फुलकइ भारि सोसि धरि परवस टालइ ।
 कुंपड उंदरि पिखिय पकरि धरि कुंजर रालइ ॥
 सीदरी देखि संकइ सदा विसहर कउ वलवट ग्रहइ ।
 छीहल सुकवि जंपइ वयण तिरया चरित्र न को लहइ ॥३३॥
 + + +

चउरामी आगलइ सइ जु पद्रह संवछर (१५८४) ।
 मुकल पख्य अण्टमी भास कातिग गुरु वासर ॥
 हृदय उपनी बुद्धि नाम गुरु कौ लीन्हउ ।
 सारद पणइ पसाइ कवित्त संपूरण कीन्हउ ॥
 नाल्हिग बसि नाथू सुतनु अगरवाल कुल प्रगट रवि ।
 बावनि वसुधा विस्तरी कवि ककण छीहल कवि ॥५३॥

15. SANTOṢA JAYA TILAKA :—

The Santosa Jaya Tilak was composed by the famous Rājasthānī poet Vūcarēja. It describes the devices of dissatisfaction and has been stated that satisfaction is the only source of happiness. It is in the form of a drama in which victory of satisfaction on greediness is shown. The poet completed the work in the year 1524 A.D. at Hīsār. There are 123 stanzas of various metres. The manuscript was preserved in the Grantha Bhandār of Nagādī temple, Būndī.

Influence of Greediness

लोभ विकटु करि कपटु अमिटु रोसाइणु चडियउ ।
 लपटि दवटि नटि कुषटि भपटि भटि इव जगु भडियउ ।
 घरणि खंडि ब्रह्माडि, गगनि पयालिहि धावइ ।
 मीन कुरंग मतंग भ्रिग मातग सतावइ ।
 जौ इंद मुणिंद फणिंद सुरचद सूर संमुह अइइ ।
 उहु लडइ मुडइ खिणु गडवडइ, खिणु सुउटिठ संमुह जुडइ ।
 जब सुलोभि इत्तउ वलु कीयउ, अबिकु कण्टु तिन्ह जीयह दीयउ ।
 तव जिणउ नमतु । लै चिति गज्जिउ, राउ सतोषु इनह परि सज्जिउ ॥१४॥

The end of the work in which the date of completion is given is as follows :—

जब जित्तु दुसहु लोहु कीयउ तब चित्त मझि आनदे ।
 हूव निकट रजो गहगहियउ राउ संतोषु ॥११६॥
 सतोषह जय तिलउ जपिउ हिसार नयर मभार ।
 जे सुणहि भविय इवक मनि, ते पावहि वछिय सुख ॥१२०॥
 संवति पनरइ इक्याण भट्टवि सिय-पक्खि पंचमी दिवसे ।
 मुक्कवारि स्वाति वृत्ते, जेउ तह जाणि वंमना मेण ॥१२१॥

रहु=पढहि जे कें सुद्ध भाएहि ।

जे सिक्खहि सुद्ध लिखाव, सुद्ध ध्यानि जे सुणहि मनु धरि ।

ते उत्तिम नरनारि अमर सुख भोग वहि बहुयारि ॥

यहु संतोपहु जयतिलय जंषिउ बल्हि संभाइ ।

मंगलु चौबिह संघ कहु करड वीरु जिणराड ॥१२३॥

॥ इति संतोपजयतिलकु समाप्ता ॥छ॥

16. CETAN PUDGAL DHAMĀLA :—

This is an another work written by Vūcarājā, It is in old Hindi and describes the relation between Cetan (living being) and Pdgal (non-living being). The work also deals with various subjects such as merits of noble persons, benefits of good company, difficulties in worldly life etc. It has 136 verses of various metres. The work has been recently traced in the Śāstra Bhandār of Būndī. Some of the excellent verses of the work are as follows:—

भला भला सहु को कहै, मरमु न जाणै कोइ ।

काया खोई मीत रे, भला न किस ही होय ॥७१॥

+ + +

जिम तरु आपणु, वृषमहि, अवरह छांह कराइ ।

तिउ इमु काया संग ते, जीयडा मोखिहि जाए ॥७३॥

+ + +

फूलु मरइ परमलु जीवइ तिसु जाणै सहु कोय ।

हस चलइ काया रहइ, किवरु वरावरि होइ ॥८३॥

+ + +

जिय विणु पुद्गलु ना रहै, कहिया आदि अनादि ।

छह खंड भांगे चक्कवै, काया के परमादि ॥८६॥

+ + +

यहु सजमु अमिवर अणी, तिसु ऊपरि पगु देहि ।

रे जिय मूढ न जाणहा, इव वल्लु किव सोहहे है ॥१२४॥

+ + +

रे चेतन तू तांवला जा जड तुम्ह संगि होय ।

जे महु भाजनि गूजरी खोरु कहै सवु कोए ॥१०६॥

+ + +

चेतन तू नित ज्ञान मड, यहू नित अशुचि सरीर ।

घालि गवाया कुंभ मंहि, गंगा केरा नीर ॥१०७॥

17. NEMI RĀJULA GĪTA OR NEMI CARITA:—

This work was written by Śrāvaka Cataru in Samvat 1571 (1514 A. D). He was the only son of Sirimala. He lived at Gwalior when Mahārājā Mānsingh was the Ruler. It is a short work describing the marriage event of Nemi and Rājula. The work contains 45 verses. The last portion of the work in which the date of completion and the poet's account is given, is as follows:—

श्रावग सीरीमलु अरु जसवंत, निहचै जिय धर्म घरत ।

चारु चलन भवि वंदतौ ।

पुत्र एक ताके घर भयो, जनम नाउं चतर तिन लियो ।

जैन धर्म दिहु जीयह घरौ ।

नेमि चरित ताकै मन रहै, सुनि पुरानु उर गानी कहै ॥४३॥

मधि देसु सुख सयल निधान, गढ गोपाचलु उत्तिम ठानु ।

एक सोवन की लंका जिसे ।

तीवर् राउ सवल वरवीर, भुव बल आयु जु साहसधीर ।

मानसिह जग जानिये ।

ताकै राज सुखी सब लोगु, राज समान करहि दिन भोगु ।

जैन धर्म बहु विधि चलै ।

श्रावग दिन ज करै पट कर्म, निहचै धितु लावै हि जिन धर्म ॥४४॥

संवत पंद्रहसै दौ गनौ, गुन गुनहतरि ता उपरि मनौ ।

भादौ वदि तिथि पंचमी वार ।

+ + +

18. VIKRAMĀDITYA CARITA:—

The work deals with the life of King Vikramāditya who was famous for his justice. This was composed by Nayanambudhi—pupil of Vācak Harṣa Samudra in the year 1523. A. D. The total number of the stanzas is 606. The poetry is an ordinary one. It is collected in a guṭakā of Jain Mandir Terāpanthī, Jaipur. The beginning and the end of the work are follows:—

देवि सरमति २ प्रथम पणमेवि ।

चीणा पुस्तक धारिणी, चडवि हसि सुप्रससि चल्लड ।

कासमीरपुर मंडवासिणी, देह नाण अन्नाण पिल्लेइ ॥
 कवियणी तु मालली, दिउ मुक्क बुधि विमाल ।
 जिम विक्रम राजा तणउ, कहउ प्रबंध रमाल ॥१॥

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सवत पनरहसइ आमीड : १५८०:, ए चरित निमुणी हरसीयड ।
 माहसीक जो होइ निसंक, कायर कपड जे बलि रक ॥६०३॥
 श्री उवएस गणावरि मूरि, चरण कमण गुण किरण प्रपूर ।
 रयणयह प्रभु गुण गण भूरि, तसु अनुक्रमि नपड मिद्धिमूरि ॥६०४॥
 तेह नइ वाचक हर्षसमुद्र, जमु जम उज्ज्वल खीर समुद्र ।
 तमु विनेयवि नयांबुधि एह, रचिउ प्रबन्ध निरपि तिणि त्येह ॥६०५॥
 पंच दंड नामा सु चरित, देखी तेहनु अघ विचित्र ।
 तिणि विनोद चउपई रमाल, कीधी सुणता मुख विमाल ॥६०६॥

॥ इति श्रीविक्रमादित्यनृपचरित्र समाप्तं ॥

19. BALI BHADRA RĀSA:—

This is a short story on the life of Balibhadra, also called Balrāma, the elder brother of Śrī Krisna along with the burning of Dvārikā due to curse of Dvīpāyana Rīṣi. This was composed by Brahma Yaśodhar in the year 1528 A. D. in the City of Skandhanagara. Brahma Yaśodhar was the pupil of Bhattāraka Vijay Kīrti who was also known by the name of Vijaysena. There are 189 verses in the Rāsa written in mainly Dūhā, Caupai, and Vastubandha metres. The language of the Rāsa is Rājasthānī, much influenced by Gujarātī. The work exists in the collection of Gutakā of Śāstra Bhaṇḍār of Jaina temple, Udaipur. One manuscript of the work is also preserved in one of the Śāstra Bhaṇḍār of Nainvā. The first manuscript was got written by Brahma Dharma who was a great lover of the manuscripts in the 17th Century. In the end of the work, the poet has given his description in the following way:—

श्री रामसेन अनुक्रमि हुया, यशकीरति गुर जाणि ।
 श्री विजयसेन पट थापीया, महिमा मेर समान ॥१८६॥
 तास शिष्य इम उच्चरि, ब्रह्म यशोधर जेह ।
 द्रुमडल दणधर तपि, तगरहु रास चिर एह ॥१८७॥
 संवत् पंतर पचामीड, :१५८५: स्कधनयर मभार ।
 मवन अजित जिनवर तणी, ए गुणगाइ सार ॥१८८॥

After the curse of Dvīpāyana Rīṣi, the Dvāraka City was totally burnt. The poet describes the same in the following manner:—

सायर वाल्यु नयरी मांहि, तपि तेल जिम घडहड थाइ ।
 नयर लोक ते करि विलाप, पूरव भवतुं प्रगट्युं पाप ॥८६॥
 एक वलंता बुंवारव करि, वालक लेई एक नगरी फिरि ।
 एक कहिक गारु माइ, ए दुःख काया सह्यु न जाइ ॥८७॥
 एक मोह्या धन धरती धरि, एक लक्ष्मी रखवालां करि ।
 क्षमा एक अणसण आचरि, ऐके एक क्षमापन करी ॥८८॥

20. MĀDHAVĀNALA PRABANDHA:—

Mādhavānala Prabandha was written by Ganpati son of Narsā, a non-Jaina poet. The story of Mādhavānala Prabandha is the famous love story of Mādhava and Kāmkaṇḍī, on which several books are available. Ganpatī, the author of the book completed this in the year 1527 A. D. The whole of the Prabandha is written in Dohā metre and as such it increases the importance of the work. The total number of dohās is 2457.

The manuscript of the work is preserved in the Grantha Bhandār of Būndī. It is a manuscript written in the year 1596 A. D. by Laxmi Rāja for his pleasure as well as for the study of Muni Kalyān Gaṇi. The beginning and of the work are as follows:—

अथ मन्मथ महाराजे नमः ॥ दूहा माधवानलना लिखीइ छइ
 कुंभर कमला रति रमण, मयण महामड नाम ।
 पकजि पूजि पय कमल, प्रथमय करुं प्रणाम ॥१॥
 सुर नर पन्नग पुणवली, लक्ष चुरासी लोभ ।
 ब्रह्मा हरिहर कुसम शरि, जीणह जीता सोभ ॥२॥
 चरण विहंगु चोतवइ, तेमवि सोजइ काज ।
 कर विए कलि बांधी सह्यु, जिम करहा सुखि लाज ॥३॥
 सांभल ज्यो सवि सृष्टि नुहु, ए विए आवइ छेह ।
 कारण विश्व बधारना, आदि उपायु एह ॥४॥

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नरसा सुत गणपति कहइ, अंग थया ए आठ ।

सूघइ स्वामिन शारदा, पोतइ दीधउ पाठ ॥

दोसइ दस गाऊं मही, दश गाऊं शरथान ।
 दशगाऊं पणि नर्मदा, आअपद्र स्वस्थान ॥
 ब्राह्मण भाट भला वसइ, व्यवहारी आ विशेषि ।
 राजकुली रुंडी तिहां, छइ लछ त्रीसे रेख ॥
 उग्रशेन कुलि उग्रवन, राणउ नाग नरेश ।
 जा सायर नर्मद मही, तां चा चूलउ देश ॥
 चतुर सभा चंदन तणउ, मभ कांड लागउ वास ।
 गणपति जंपइ तउ करिउ, पद केत ले प्रकाश ॥
 कवि ज्ञातिइं कायस्थ बड, बालि भइ विख्यात ।
 पूरुए पद बघता, दीहथ पादह सात ॥
 ४ = ५ १
 वेद मुजंगम बाण शशि, विक्रम वरस विचार ।
 श्रावणनी सुदि सप्तमी, स्वाति मंगलवार ॥
 साध्य योग मूधउ हतु, बाणिज्य कएां विशेष ।
 परतुए पचागनी, रवि चउथडी आशेप ॥
 जयउ जयउ जगदीश्वरी, आनंदी आरात्रि ।
 वक्ता श्रोता बछली, तुंथाए त्रय मात्र ॥

शुक्ल पक्षे तृतीया ३ तियो भूमेवासरे श्री स्वमतीर्थे पूज्य पंडित श्री हर्षकमलगणि शिष्य
 पं० लक्ष्मीराजेन लिखितमस्ति विनोदार्थे मुनि उदयकल्याणगणि वाचनार्थम् ॥

21. NEMI NĀTHA RĀSA;—

The Rāsa was composed by Muni Punya Ratana in the year 1529 A. D. It deals with the life of Neminātha, the 22nd Jaina Tirthankara. It is a small work consisting of only 69 stanzas. The beginning and the end of the manuscript are as follows:—

Beginning of the work:—

सारदा पय प्रणमी करी, नेमि तणा गुण हीइ धरेवि ।
 रास भणु रलीया गणउ गुण गरुवउ गाइ सुं संखेवि ॥
 हूं बलिहारी जादव एक रस, उरज पोछउ बालि ।
 अपराधन मह को कीयउ, काड छोडइ नव योवन बाल ॥
 सोरीपुर सोहामणउ राजा समुद्र विजय नउ ठाम ।
 शिवादेवी राणी तनु तणी, अनोप रूपइ रंम समान ॥

the end

संजम पाल्यउ सातसइ, वरस सहस नउ पूरउ चाउ ।
 असाढ सुदि आठमी मुकति, पहु ता जिणवर राय ॥६६॥
 संवत पनर छियासिइ, रास रचिउ आणी मन भाइ ।
 राज गछ मंडण तिलउ, गुरु श्री नदिवर्द्धन सूरिसु पसाइ ॥६७॥
 प्रह उठीनइ प्रणामीयइ, श्री यादव मडन गिरिनारि ।
 मन बछित फल ते लहइ, हरिषई जोगी वर नर नारि ॥६८॥
 समुद विजय तन गुण निलउ, सेव करइ जसु नर छंद ।
 पुण्य रतन मुनिवर भणइ, श्री संघसुप्रसन्न नेमि जिणंद ॥६९॥

॥ श्रीनेमिनाथरास समापता ॥

22. NALA DAMAYANTI CARITA:—

This was composed by Mānik Rāja in Samvat 1590 i. e. 1533A.D. It describes the famous story of Nala and Damayanti. The work contains 486 verses mainly in Dohā and Caupai metres. The manuscript has been housed in the Śāstra Bhaṇḍār of Terāpanthī temple, Jaipur. It is written in Rājasthānī language. The beginning of the work is as under:—

पहिलउ शांति जिणंद नमि, सरसति चित्त धरेसु ।
 श्री दवदंती नउ चरित, सखेपहि विरचेसु ॥१॥
 जिणवर निज मुख मासिया, दान सील तपभाव ।
 सविहूँसील प्रसशियइ, प्रगटउ जासु प्रभाव ॥२॥
 सीलइ सुर संपइ हुवइ, सीलइ पामइ मुख ।
 सील पसाइ सवि टलइ, रोग सोग भय दुख ॥३॥
 डाइणि साइणि नवि छलइ, सीलह तराइ प्रभाव ।
 दानव भूत मुयंग महि, भय हलाइ जाइ ॥४॥

23. BHAVIṢYĀDATTA RĀSA:—

This was composed by Vidyābhūṣana pupil of Viśvasena Sūri of Kāṣṭhā Sangha. The poet completed the work in 1543 A. D. at Sojat, a town in Pāli District. The work deals with the life of Bhaviṣya Datta a Jaina Śrāvaka whose life story is very popular among the Jaina poets, In this work also the poet describes the same story in a very simple style. The total number of the stanzas is 472 which are

in various metres. The manuscript was discovered in the Śāstra Bhandār of Terāpanthi Mandir (Badā) Jaipur. It was copied in 1586 A. D. The language of the work is Rājasthānī, but there is some influence of Gujarātī. The beginning of the work is as follows:—

ओ नमो वीतरागाय । भविष्यदत्तनोरास लिख्यते ।
 सकल जिनवर सकल जिनवर चरण वेदेवि ।
 मिद्धह सूरिध्वर नमुं उवज्झाय सामान्य यतिवर ।
 गणवर चुवीमना जेह अंग पूरव श्रुतधर ॥
 मार बुद्धि द्यो सारदा प्रणमी चित्त धरेवि ।
 भविष्यदत्त तण भलु रास कह मखेवि ॥१॥
 विश्वसेन सूरिवर तणा, प्रणमी चरण पवित्र ।
 विद्याभूषण इम कहि, रचु रास सु चरित्र ॥२॥

x

x

x

x

At the end, the poet gives his complete description, alongwith the date of completion of the work and place where it was composed:—

काण्ठासघ नदी तट गछ, विद्यागण विद्यामि स्वछ ।
 रामसेन वंस गुण निला, धर्ममेन होआगुर मला ॥५६॥
 विमलसेन तस पाटि जाण, विशालकीर्ति हो आवुध आण ।
 तस पट्टोद्धर महामुनीश, विश्वसेन सूरिवर जगदीस ॥५७॥
 सकल शास्त्र तणु मंडार, सर्व दिगंबरनु शृंगार ।
 विश्वसेन सूरिध्वर जाण, गछ जेह नी मानि आण ॥५८॥
 तह तणु दासानुजदास, सूरि विद्याभूषण जिनदाम ।
 आसि मन माहिउ उल्हाम, रचीयु रास सिरोमणि रास ॥५९॥
 महानयर सोजित्रा ठाम, त्यांसु पाण जिन वरनु घाम ।
 मट्टपुरा ज्ञांति अमिराम, नित नित करि धर्म ना काम ॥६०॥
 संवत् सोलसि आवण मास, शुक्ल पंचमी दिन उल्हास ।
 कहि विद्याभूषण मुरीश, रास ए नदु कोडि वरीस ॥६१॥
 इति श्री विद्याभूषण सूरिणा कृतो ऽयं रासः समाप्तः ॥
 ब्रह्म श्री रांरा जी तत् शिष्य ब्र० हीरानन्द जी नो पोथी छे ॥

This is a Hindi work composed by Śyāma Misrā on the principles of Rāgas and Rāginis. Śyāma Misrā was a resident of Āgrā City but he wrote his work at Lahore in Samvat 1602 i. e. 1545 A. D., under the patronage of Kāsim Khān whom he praises in the work. He was the son of Caturbhuj Misrā. The manuscript was copied at Hindaun in 1692 A. D.

Bhairon Rāga, Mālkośa Rāga, Hindolanā Rāga. Dipak Rāga, Gunākārī Rāgini, Rāma Kalī, Lalit Rāganī, Vilāvala Rāgini. Kāmod, Nata Kedāro, Āśāvarī. and Malhār etc.

श्री गणेशाय नमः । अथ रागमाला ग्रंथ लिखते ।
दोहाः—जिहि के रूप न रेख कछु, नैननि देखै सब्व ।
निरमल नाम अनन्त गुन, आदि अन्त अर अव्व ॥
अडिल्ल —प्रथम सरस्वती देव 'गणेश' मनाय के ।
मिश्र सरोमन जान सुबुधि करि पायके ॥
कासमखानं सुजान कृपा कवि पर करी ।
रागनि की माला करिवे को चित धरी ॥

दोहा:—सेरवखान के वस मे, उपज्यो कासमखान ।
 निस दीपक ज्यों चन्द्रमां, दिन दीपक ज्यों मान ।
 कवि वरने छवि खान की, सो वरनी नहि जाय ॥
 कासम खान सजान की अङ्ग रहि छवि छाया ॥

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हृन्मत मत्त सकेत जिहि, भापाकरि प्रकाश ।
नांव घरचो या ग्रंथ को, कासम रसिक विलास ।

देशकार सुर खरज ग्रिह, सपूरन सुविछार ।
वरपा रितु निस अंत रहे, गाइ पांचों नार ॥

राख दया मुन महमकृत, माया कीनी जोर ।
 पड़ित पड़े बनाय के, मूरख लावे खोर ॥
 सवत् सोरह मे वरप, उपर वांते दोड ।
 फागुन बुदी सनोदसी, सुनो गुनी जन कोई ।

मोग्ठा

पोथी रची लाहोर, 'स्याम' आगरे नगर के ।
 राजघाट है ठौर, पुत्र चतुरमज मित्र के ॥
 इति रागमाला मित्र, स्वाम मित्र कृत मपूरण ॥

सवत् १७४६ वर्षे सावण सुदि १५ सोमवार पोथी नेरगह प्रगने हिंदोंग का में माह
 गोरधन अग्रवाल की पोथी थे लिखी लिखत मौजाराम ।

25. JIVANDHAR RĀSA:—

It was composed by Tribhūvana Kīrti, pupil of Udaī Sena. the rāsa deals with the life of Jivandhar in a very simple way. It was composed in Kalpāvalli City in the year 1551 A. D. The manuscript has been discovered in the Grantha Bhandār of Terāpanthī temple, Jaipur and was copied in the year 1586 A. D., by Bhaṭṭāraka Viśva Bhūṣana. The last two verses of the Rāsa in which place and date of completion and the poet's name have been mentioned, are as under:—

कल्पवल्ली मझार मंवल्लर मोल छहोनरि ।
 रामु रच्युं मनोहार रधि ह्यो श्री संघ घरि ॥५६०॥
 श्री जीवंधर मुनि तप करी, पुहनु शिवपद ठाम ।
 त्रिभुवनकीर्ति इम वीनवि देयो तह्य गुण ग्राम ॥५६१॥
 इति श्री जीवंधर राम ॥ ब्रह्म धना लखितं ॥

26. ROHINI VRATA RĀSO:—

This is a short story on Rohini Vrata written by Tulasi who was living in a Jaina temple of Pānīpat. This was composed in Sāmvat 1628 i. e. in the year 1571 A. D. The work is in the collection of Grantha Bhandār Tholiā Jaina temple, Jaipur. The last three stanzas of the poem are as follows:—

मुनि बदिवि दिवा गही रोहिणी री अजिका व्रतधार ।
 तप करि सो मुरगहि गई, कीर्ति री सुणकरि व्रतसार ॥ रोहिणी० ॥७२॥

पाणीपथ सुवस वसइ, तिस मै री जिए भवन अनूप ।
 पडित तुलसी तहि तहि वसै, कीली री रासो जु अनूप ॥रोहिणी॥७३॥
 रोहिणी व्रत विधि कीजियै, कीजै री मन वच रुचलाइ ।
 तातै सिव सुख पाईए, सेवत री दुख दूर पलाइ ॥रोहिणी॥७४॥

27. HANUMATĀ RĀSA:—

This was written by Brahma Gyāna Sēgar, a famous writer of 16th century. It was completed in Sāṃvat 1630 (1573 A. D.). The poet describes the story of Hanumāna in a very simple but literary manner. The manuscript was copied in the year 1593 A. D. It is housed in the Grantha Bhandār of Terāpanthī temple, Jaipur.

28. DAYĀ RĀSA:—

It is a Hindī work of Bhattāraka Yaśah kīrti pupil of Bhattāraka Guna Candra. It was composed in Sāṃvat 1633 i. e. 1576 A. D. The work describes the life of a hero who practised non-violence. The total stanzas in the poem are 75. The language of the Rāsa is Rājasthānī. The manuscript of the work is in the collection of Grantha Bhandār of Jaina temple Baḍa Dhaḍā, Ajmer. The beginning and the end of the work are as follows:—

श्रीजिनदेव प्रणमउ घरी भाउ, इंद फणिंद नरिंद सुराउ ।
 सुगुरु गणत सु तणय प्रणमउ, देवि, सरसइ पइ एमउ आउ ।
 रासु दयारसु सिउ भणउ सेमुखी, हीषजइ किपिउ उच्चरइ ।
 दोसु न लिति सज्जन गुणी, खीरु अरु नीरु जिउ हंस सराउ ।
 कइ धम्मु दयावह सेविजइ ॥१॥

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 राउ जीवि भमेवि भमवंत, तासु होय गये कालि महंत ।
 सहसुजी एकु सभदह मणउ, अवर तेतोस संवर. सार ।
 दुजेण्टं सुदि पचमी सुम दिने, दयारस रासु संकुलजइ भाइ ।
 एहुजी जीव वनइ मगलु, संभवउ सयाल जीवा वाह आनदु ।
 कइ धम्मदया वर सेविजउ ॥

29. ŚRĪPĀLA SOBHĀGI RĀSA:—

The Rāsa was written by Bhattāraka Vādi Candra in the year 1594 A. D. It is in Hindī and describes the life of Śrīpāla who was an emperor according to

the Jaina mythology. The scholar was the pupil of Prabhā Candra. The manuscript has been discovered in the Śāstra Bhandār of Khandelwāla Jaina temple, Udaipur. It was copied in the year 1696 A. D. at Udaipur. The end of the work is as follows:—

श्री मूलमंथ माहि उदयो दिवाकर, विद्यानंद विनाल जी ।
 तास पट्ट गुरु मल्ली सु भूषण, वाणी अमीय रमाल जी ॥
 तास पट लक्ष्मीचंद मूरि मोहि, मोहें भवियण मन्न जी ।
 वीरचंद नाम ज जन जपि, तम जीव्युं धन धन्य जी ॥
 प्रगट तस अनुक्रमि जागु, ज्ञानभूषण ज्ञानवंत जी ।
 तस पद कमल भ्रमर अविचल, जस प्रभाचंद प्रभावत जी ॥
 जग मोहण तम पाटि उदयो वादिचंद गुणाल जी ।
 नवरस गीते जियो गायो, चक्रवर्ति श्रीपाल जी ॥
 संवत सोल—एकावन वर्षे कीघोए परबंध जी ।
 भवियण थिरमल करिने मुण ज्यो, नित २ ए संबंध जी ॥
 दान दीजि जिन पूजा कीजै, समकित मनरात्री जे जी ।
 नवकार गणीयि सूत्र ज भणीये, असत्य नवि भाषी जे जी ॥
 लोमत्य जी जे ब्रह्म धरीजि सामल्यानु फन एह जी ।
 ए गीत जे नरनारी मुणस्ये, अनेक मंगल तसगेह जी ॥
 संघपति धन जी सवाचने करी, कीघों एह विस्तार जी ।
 केवली श्रीपाल पुत्र-सहित तह्य, नित नित करय जयकार जी ॥

इति श्रीविदेहक्षेत्रे श्रीपाल-सौमागी आख्यानकथनं भट्टारक श्रीवादीचंद्रविरचिते चतुर्थं
 परिच्छेदः संपूर्णः । विदेह क्षेत्र श्रीपाल सौमागी चक्रवर्ति हवो तेहनी कथा संपूर्ण ।

श्री संवत् १७५३ वर्षे मांगसिर शुदि ८ दिने रविवारे लिपिकृतं उदयपुर मध्ये लिखित ॥

30. ARGALPURA JINA DEVA VANDANĀ:—

This is a description written by the poet Bhagwatī Dēsa of the Jaina temples situated at Āgrā. The work was composed in the year 1594 A. D. by him. From the work, it appears that Āgrā remained the centre of Jainas from the very beginning of the city and during the time of poet there were a number of Jaina temples. The poet belonged to Delhi. This is a good description from the historical point of view. The manuscript of the work exists in the collection of the Bhaṭṭārkiya Śāstra Bhandār of Ajmer.

31. GURU CHAND:—

This is a small work written in the praise of his Guru (teacher) Bhaṭṭārka Vijay Kirti by Bhaṭṭāraka Śubha Candra (16th Century). He was the pupil of Bhaṭṭāraka Vijay Kirti. It is in the collection of Śāstra Bhandār of Jaina temple Pāṭodī. In the end of the Chand the poet mentions the names of his previous Bhaṭṭārakas, which are as follows:—

यतिवर वरनाथं मोक्षहसाथं करइ परं ।
 दुःखानलमेहं गत सदेहं सुदृढ वरं ॥
 साहा गांगातनयं करउ विनयं शुद्ध गुरं ।
 शुभ वंसह जातं कुम्भरि मातं परम परं ॥
 साक्षादि सुबुद्धं जी कीइ शुद्धदलिततमं ।
 सुर सेवत पायं भारतिमायं मथिततमं ॥
 वंदितसुरचरणं भव्यहशरणं पट्टधरं ।
 विजयादिहि कीर्ति सोमहमुक्ति धम्मधुरं ॥१०॥
 सकलकीर्ति विख्यात जिनमत धम्मह मंडन ।
 भवनकीर्ति तस्स पट्टि दुट्ठ मिथ्यातह खंडन ॥
 तिहां यती तणो शृंगार ज्ञानभूषण भट्टारक ।
 करइ भणावइ शास्त्र एह वहु भव्यहं तारक ॥
 जंपइ कवियण राय सूरि शुभचंद विचक्षण ।
 भट्टारक श्राविजयकीर्ति सकल संघ मंगल करण ॥११॥
 ॥ इति गुरु छन्द समाप्ता ॥

32. MAHĀVĪRA CHAND:—

This was also composed by Bhaṭṭāraka Śubha Candra who was a scholar of 16th Century. The work deals with the life of Lord Mahāvīr and consists of only 27 stanzas. The work has been discovered in the Śāstra Bhandār of Jaina temple Pāṭodī, Jaipur. The last stanza of the work is as follows:—

सिद्धार्थ सुत सिद्धि वृद्धि वाञ्छित वर दायक ।
 प्रियकारिणी पर पुत्र सप्त हस्तोन्नत कायक ॥
 द्वासप्तति वर वर्ष, आयु सिंहांक सु मंडित ।
 चामीकर वर वर्ण शरण गोत्तम यती पंडित ॥

गर्मं दोषं दूषणं रहितं शुद्धं गर्भं कल्याणं करणं ।
 शुभचन्द्र मूरि मेवित सदा पुह्वि पापं पंकह हरणं ॥२७॥
 ॥ इति महावीर छन्द समाप्तं ॥

33. TATVASĀRA DŪHĀ:—

It is an another work of Bhaṭṭārak Śubha Candra, pupil of Vijaya Kīrti whose name has been mentioned by him in the last stanza of his work. He was a great scholar of Samskrit and Hindī literature. Tatavasāra Dūhā describes the main principles about Ātmā, God or Parmātmā and Mokṣa. The work was composed at the request of Dulha whom he mentioned in some of the Dohās. Date of composition of the work is not given. There are 91 dūhās in the Tatavasāra. The manuscript has been discovered in the Jaina Ṭholiā temple of Jaipur. In the beginning the poet describes the soul as follows:—

समयसार रस, सामलो, रे सम रवि श्री समिसार ।
 समयसार मुख सिद्धता, मोक्षि सुख विचार ॥१॥
 अप्पा अप्पि आपुमुं रे, आपण हेति आप ।
 आप निमित्तं आपणो, ध्यान रहित सन्ताप ॥२॥
 चार प्राण प्रीणित सदा रे, निश्चय न्यान वियाण ।
 सत्ता मुख वर बोधमि, चेतना चुय प्राण ॥३॥
 चार प्राण व्यवहार श्री, रे दश दीसिएह भेद ।
 इंदिय चल उत्ताम मुं, आयु तणा बहु छेद ॥४॥

End of the work is as follows:—

सांत शिवकर २ ज्ञान निज भाव ।
 शुद्ध चिदानंद चीततो मूको माया मोह गेह देहए ।
 सिद्ध तणा सुखजि मलहरहि, आत्मा भावि शुभ एहए ॥
 श्री विजयकीर्ति गुरु मनि घरी, ध्याउं शुद्ध चिद्रूप ।
 मट्टारक श्री शुभचंद्र बणि था तु शुद्ध सरूप ॥६१॥
 ॥ इति तत्त्वसार दोहा ॥

34. BĀVANĪ:—

The Bāvanī exists in the Grantha Bhandār of Nāgadi temple, Būndī. The correct name of the work should have been the 'Bārah Khari' as the stanzas

are in the Alphabetical order. There are 44 stanzas while a Bāvanī should contain 52 stanzas. The name of the author is not mentioned but from the language of the work, it appears to have been composed in the 16th Century. It touches several subjects but it is mainly on ethics. Some of the verses are as follows:—

कका अकहु कहतु किउ आवै, अकहु कहे कछु सोमगु पावै ।
 जै कहु अकहु छोडि करि रहिए, तो कम्म काटि केवलु सुखु लहियो ॥१॥
 कका किउ मधुकर दुखु पाया, ससि विकाश संकुच नहि आया ।
 सूर उदोत कवलु विगसावै, नि.छुटै भवरु बहुरि कत आवै ॥२॥

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हा हा हलहर चक्क हर, हय गय रहहि रणस्थि ।
 इण नहि कोई रा थिर रह्या, हंसु अकेलउ पित्थि ॥४२॥
 हा हा हउ किसकउ नहीं, मेरा है नहि कोइ ।
 जो अजरामर वंभु पर सो अप्पाणउ जोइ ॥४३॥
 अनांदि निधने द्रव्ये, हेयोपादेय वस्तुनः ।
 अक्षर मध्यानु कि ज्ञेय कथितं ब्रह्म वेदभि ॥४४॥

॥ इति बावनी समाप्त ॥

35 NEMINĀTHA GĪTA:—

The Gīta was written by Brahma Yaśodhara in praise of Lord Neminātha, the 22nd Tirthankara. Brahma Yaśodhara was pupil of Vijay Kīrti who remained on Bhaṭṭāraka Gādī from the year 1525 to 1560 A. D. From the date of Vijay-Kīrti it may be said that this work belongs to the 16th Century.

It is a short work, having 69 stanzas written in Rāga Gaudī. The language of the work is Rājasthānī. In the end of the work, the author mentions his name and also that of Yaśah Kīrti under whose patronage the Gīta was composed. The work has been discovered in the Grantha Bhandār of Nainvā. The last two stanzas of the work are as under:—

श्री यसकीरति सु पसाउलि ब्रह्म यसोधर भणिसार ।
 चलण न छोडउ स्वामी, तहा तरणा भवचा दुःख निवार ॥६८॥
 भणसि जे नर सांभलि रे, धन धन ते अवतार ।
 नव निधि तस घर उपजि, ते तरसि संसार ॥६९॥

36. LAGHU SĪTĀ SATU:—

It was composed by Bhagvatī Dāsa. In this work, the character of Sītā has been depicted in a nice manner. The poet composed in 1627 A. D. a Brihad Sītā Satu but as it was a lengthy work and could not be made attractive so another small work was composed by the name ‘LAGHU SĪTĀ SATU’ in the year 1630 A. D. in Śāhadarā, Delhi.

इन्द्रपुरी सम सिहरदिपुरी, मानवरूप अमरद्युति दुरी ।
 अग्रवाल श्रावक बनवत, जिनवर भक्ति करै समकंत ।
 तह कवि आइ भगोतीदासु, सीता सतु मनियो पूनि आयु ।
 बहु विस्तर अरु छंद घनेरा, पढत प्रेम वाढई चित केरा ।
 एक दिवस् पूरन ह्वै नाहीं, अति अभिलाष रही मन माहीं ।
 दोहा:—तिहि कारण लघुसतु करचा, देस चौपई मास ।
 छंद जूझ सतु छाडिकइ, राखि वारह मास ॥
 सोरठा:—सबतु मुणहु सुजान, सोलहसइस सतासियइ ।
 चैत शुक्ल तिथिदान, भरणी सति दिन सौभयो ॥

The description of twelve months and dialogues between Sītā and Mandodarī are excellent. It is a very good work of Hindī literature:—

तव बोलइ मंदोदरी रानी, रुति अपाढ घन घट छड रानी ।
 पीय गए ते फिर घर आवा, पामर नर नित मन्दिर छावा ।
 लवहि पपीहे दादुर मोरा, हियरा उमग घरत नहि मोरा ।
 वादर उमहि रहे चौपासा, तिय पिय विनु लिहि उमन उसासा ॥

37. RĀJĀVALĪ-DOHĀ:—

It is a historical work, which describes the history of Delhi emperors from Samvat 829 V. S. (772 A. D.). It was written by the poet Bhagvatī Dāsa who was himself a Delhi citizen. The poet was a great scholar of Hindī and Apabhraṁśā and he wrote several works in both the languages. A gaṭakā containing more than 40 works written by the poet himself is preserved in the Ajmer Grantha Bhaṇḍār. Rājāvalī is also in the collection with othes works. It is purely a historical work and describes the names of each emperor, how long he ruled and what happened after him. It contains 67 Dohās. Emperor Śāhjahān is the last whose description is given. Some of the verses are given below:—

छपइयाः—वारहस्य चालीस अधिक नव संवत गइया ।
 चैतमासि गुरुवारि दिवस तमतो वसि भइया ॥
 आए पवर पठाण देस पुरि भया भगाया ।
 राय पिथोरा जाति करिउ दिल्ली कुरवाणा ॥
 पणमास दिवस दस सात लहु तेरह घडिय वरिस रतन ।
 गोरी सो साह सहावदी, राजु वरिउ जगमाहि जतन ॥
 तीन मास तेरह दिवस दोय वरिस मिलि ताहि ।
 पंद्रह घडी वियाण थिति रहे समसदी साहि ॥
 वरिस वीस रस मास छह अवर घडी सगवीस ।
 सात दिवस जुत जाणि यहु सति कुतवदी ईस ॥

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संवइयां

तोन वरिस पणमास दिवस बाईस गए जह ।
 पद्रह घडी मिलाइ साहि मए मीर मुगल तह ॥
 बावर वसिमइ कु घोर घरि घरा लइ जिनि ।
 तासु हमाउ नंदु राजु दस वरिस किया तिनि ॥
 चउमास वरिस तेरह घडी रुद्ध सतित थिति जानिए ।
 इउ कविमु भगवती उच्चरइ जगमति सुजस बखानिये ॥
 पंद्रह सइ र सतानुवइ जेठि सुकुल थिति वारिसि ।
 सेत साहि पुणु राजु लिय प्रगट सूरि जर जासि ॥५५॥

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तिहि सुत साह सहावदी, राजु करइ घर लोइ ।
 कवि सु भगौती दुउ लवइ, आउ चिराउसु होइ ॥५६॥
 साहिजहान मु प्रकटभुवि न्याय नीति तुं तासु ।
 भवन कमल रवि हिरउ पहरु दिन द्विति जोति प्रकासु ॥५६॥
 सोलहसइ संग सीहंमु सवति जानिए

जेठि निजल सिय एसि बुधहुं मनि आनिए ॥

अगरवाल जिन भवनि पुरी सिहर दि मली (दिल्ली)

परहा कवि सु भगौतीदास मनी राजावली ॥५७॥

॥ इति राजावलि ॥

38. NEMIŚVARA VIVĀHLO:—

The work was composed in 1634 A. D. in the city of Kotāh by Khetasī, a Hindī poet of the 17th Century. It deals with mainly marriage of Lord Neminātha who at the time of wedding dropped his idea of marriage and went to the Jungle for leading the life of a Jaina monk. Vivāhlo is a very good poem of Hindī. The Alankāras used in the poem are simple but interesting. The whole of the poem is composed in Dohā and Sorāṭhā metres. The manuscript is in the Śāstra Bhaṇḍār of Jaina temple Fatehpur (Sekhāwatī) It is dated 1736 A. D. Beginnina of the work:—

अथ नेमीनाथ जी का विवाहलो लिख्यते ।

दोहरा:—सरस्वति स्वामिन वीनऊ, सदगुरु लागो पाड ।

श्री नेमिकुमार विवाहलो, कहौ सुनौ मन लाइ ॥१॥

जैन पुराण जु मैं सुन्यो, तोरण हुवो वियोगु ।

श्री नेमिकुमार वैरागियौ, परियन तजि लीयो जोगु ॥२॥

सोरठि देस सुहावनो, राजा जादोराइ ।

इंद्रपुरी सम द्वारिका, रचि धनंजय आइ ॥३॥

अवतरसी जहां जग गुरु, होइसी दोइ कल्याण ।

मंगल महोछे बहु कीयो, सुरपति दे सनमान ॥४॥

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Date of completion:—

नर नारी पढै पढायै, ते मन बंछित पावे ।

जैनागम जिहि विधि सुनीयो, कर जोर खेतसी भनियो ।

सोरहसै इक्यानवे, सावन मासि विचारी ।

कोटो केशरि खानि को पढो सुनो नरनारी ॥

सहस बुद्धि सुरगुरु कहे, सतमुख सुनिये सोइ ।

नेमि जिनंदकुमार की महिमा वरनी न जाइ ॥

बुधजन हांसी मति करो, तुम बुधि चतुर सुजान ।

मतिसारूं वर्णन करो, श्रुतसागर नहि पार ॥

39. PĀRŚVANĀTHA RĀSA:—

The Rāsa was composed by Śrī Kapūr Canda in the year 1640 A. D. He belonged to Ānandpur Nagar where Jaswant Singh was the king. The Rāsa

deals with the the life of Lord Pārsvanātha, the twentythird Tirthankara. It is written in simple Rājsthānī language containing poetic beauty. The work is completed in 166 stanzas. The manuscript is preserved in the Śāstra Bhaṇḍār of Caudhari's temple Mālpurā (Tonk). The author was the pupil of Guṇa Candra in the time of Nemi Cand. The manuscript was written by Śrāvikā Pārvatī, pupil of Rātanai in the year 1665 A. D. In the end of the work the poet gives his detailed account date of completion and name of the place where he composed this work:—

श्रीमूलजी सघ बहु सरस्वति गच्छि भयो जी मुनिवर बहु चारित स्वच्छ ।
 तह श्री नेमिचंद गच्छपति भयो, तास के पाट जिम सोमै जी भाए ।
 श्री जसकीरति मुनिपति भयो, जाणै जी तर्क अति सास्त्र पुराए ॥१५६॥
 तास को शिष्य मुनि अधिक प्रवीन, पंच महाव्रतस्यो नित लीन ।
 तेरह विधि चारित घरै, व्यंजन कमल विकासन चद ।
 जानगौ डम जिसी अति भलोमे, मुनिवर प्रगट सुमि श्री गुणचद ॥१६०॥
 तासु तणु सिपि तसु पंडित कपुरजीं चंद, कीयो रास चित्तिधरिवि आनंद ।
 जिए गुण बहु भुक्त अल्प जी मति, जहि विधि देख्याजी शास्त्र पुराए ।
 दुध देखि को मति हंसै, तैसी जी विधि में कियो जी बखाए ॥१६१॥
 सीलासे सत्ताणवे मासि वैसाखि, पंचमी तिथि सुभ उजल पाखि ।
 नाम नक्षत्र आद्रा मलो, बार बृहस्पति अधिक प्रधान ।
 रास कियो वामा सुत तणो, स्वामीजी पारसनाथ कै थानि ॥१६२॥
 अहो देस को राजा जी जाति राठौड, सकलजी छत्री याकै सिर मोड ।
 नाम जसवतसिह तसु तणो, तास आनंदपुर नगर प्रधान ।
 पौणि छतीस लीला करै, सोमै जी जैसे हो इन्द्र विमान ॥१६३॥
 सोमै जी तहा जिए भवण उत्तंग, मंडप वेदी जी अधिक अमग ।
 जिए तणा वित्र सोमै भला जो नर वंदे जी मन वच काइ ।
 दुख क्लेश न संचरै, तीस घरा नव निधि थिति पाइ ॥१६४॥
 वसै जी तहां अधिक महाजन लोक, खरचै जी द्रव्य नित भोगवे भोग ।
 जिए चरणा जी पूजा रचै, दान सुपात्रा जी दिहि बहु भाइ ।
 देव जिमि निति लीला करै, भोगवे सुख निज पुण्य पसाइ ॥१६५॥
 छंद कडा भला एकसौ जाणिः, छयासठि अधिक तहि तणु जी प्रमाण ।
 भाव जी भेद जो त्याका कहा, स्वामी विनती एक करै तुम्ह दास ।

स्वामी हमने हो देयो जी स्वर्ग निवास, तुम्ह तो जी मुक्ति कामणी बरी ।

श्रीपास जिणेमुन पाइ नमो ॥१६६॥

इति श्री पार्श्वनाथ को रास संपूर्ण समाप्ता लिखितं बाई रत्नाइ की सिपि श्राविका पारवती
मोत्र गंगवालि सवत् १७२२ मीती जेठ वदि ५ ।

40. JYOTIṢA SĀRA:—

Jyotisa Sāra is a work on astronomy as it is clear from the name. It is in Hindī and was written by Śrī Kripā Rāma in Samvat 1742 (1685 A. D.). The subject has been dealt with in a very simple language so that it can easily be understood even by a lay man. The material has been taken from the main books on this subject. The poet lived in Śāhjahānpur. His father was Tulā Rāma. This has been written in a Guṭakā of Pāṭodī Śāstra Bhandār, Jaipur. Two pieces from the work are as follows:—

केंदरियो चीयो भवन सप्तम दसमों जान ।
पंचम अरु नोमो भवन येह त्रिकोण बखान ॥६॥
तीजो पसटम ग्यारमो, अरु दसमों वर लेखि ।
इनको उपचै कहत हैं मवै ग्रथ मे देखि ॥७॥

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वरण लग्यो जा अम मे सोई दिन चितचारि ।
वा दिन उत्तनी घड़ी जु पल ग्रीते लग्न विचारि ॥४०॥
लगन लिखे ते गिरह जो जा घर बैठो आय ।
ता घर के फल मुफन को कीजे मिन बताय ॥४१॥
॥ इति श्री कवि कृपाराम कृत मापा जोतिषमार संपूर्ण ॥

41. VANĪKA PRIYĀ:—

Vanika Priyā is a Hindī work written on business methods by Sukha-Deva in Samvat 1717 (1660 A. D.). How the business should be conducted and at what time a particular commodity should be sold or purchased, with whom cash business or credit business should be handled, all such topics are dealt with in the book. This is a very good book on business method in Hindī. It was copied in the year 1798 (1741 A. D.) at Chirārī by Lāla Udait. The manuscript has been discovered in the Śāstra Bhandār of Jaina temple Badhi Cand, Jaipur. In the beginning of the work, the poet gives his account as follows:—

सिधि श्री गनेसाय नमः । श्री सरसते नमः । श्री परमगुरभे नमः ।
 श्री जानुकी बलमाइ नमः । अथ वनक-प्रिया लिखते ।
 गुर गन कहै सुखदेव, श्री सरसुती बतायो भेव ।
 वनिका प्रिया वनिक बंचियो, दिया उजिहार हाथ कै दयो ॥१॥
 गोला पूरव पच विमै, वारि बिहारीदास ।
 तिनके सुत सुखदेव कहि, वनिक प्रिया प्रकाश ॥२॥
 वनिकनि को वनिक प्रिया, भडसारि को हेत ।
 प्रादि अंत श्रोता सुनो, मती मय सो देत ॥३॥
 माह मास कातक करे सबत् सोधे साठ ।
 मते याह के जो चलै, कबहूँ न आवे घाट ॥४॥
 फागुन देव दल जु आइयो, सकल वस्तु सुरपति चाइयो ।
 चार मास इहि रेहै आइ, पुन पताल सुता हो जाइ ॥५॥

The instructions given to the businessmen are as follows:—

आधी ऊपर आधी तरै, आधी परहथ आधी धरै ।
 अमी माहु साहुपति करै, देस विवजत भूख नहि मरै ॥१८४॥
 हमि कुल्हरिया पाम हर खुरपा कहत किसान ।
 पम 'पंछी वरहाम मै, हाथ न हथै किसान ॥
 हाथ न हथै किमान, ताहि कीद नहि दीजै ।
 अमुम कर्म जेह करे, मो कागद लिख लीजै ॥
 मंपन नै दरवार बैठि लै बिलसे रसिया ।
 बहुत विवुचै हम मुनै संगति के हसिया ॥१८५॥

In the end, the poet gave the date of completion of the work and before that he finished the work with his humble request:—

अथ कवि की प्रार्थना विचार—

मत्री मती न लाइयो, जो मनु मानै कोई ।
 वारह मास मुम दसा अमुन अलनी होई ।
 देखी सुनी मी मै कही, वाचि सीख सुन लेऊ ।
 ऐता को कविता कहै, करै करमनु यारी होऊ ॥३१३॥
 जिहि जागा जैसी कही, तैमी कही न होत ।
 तो पहि कहिये करमगति, दोस न दीजै मोह ॥३१४॥

मुख सपति दारिद्र दुःख, होन अनीतो आनि ।

दीन मान की भावी, परे न कबहुँ जानि ॥३१५॥

चोपई:—अंत परे ते सिधि संचरे, केहरि परति पारि अनुमर ।

कुमतिहि मित्र लाभ पर हरी, मतो अज्ञान चक्र बाहिरो ॥३१६॥

दोहा:—देवी सूनी सो मैं कह्यो, मंत्री जो मनिमान ।

जानि जाति जोन सबको, आगे की जान ॥३१७॥

मतो हथियान हाथु ने जोर, साह नृमकर्म करन कर मोर ।

मारग हान हरमन मानियो, दिल पुसाद हरन न वानियो ॥३१८॥

कवि मोघे संवत सर गाछ, इहि मत चले परे नहि छाट ।

इहि मति अंगु पेट भनि गारि, मेहो चोर न को यह गारि ॥३१९॥

वनिक प्रिया मैं मुम अनुन, सबही गयो बतारि ।

जिहि जैसी नीकी लगै, तैनी कीजै जारि ॥३२०॥

सग्रह मे सग्रह वरग सबत सर के नाम ।

कवि करता मुग्धदेव कहि नेमक भाषा राम ॥३२१॥

इति वनिकप्रिया सपूर्ण समाप्ता । मादो मुदि १२ सुक्रवामरे सवत् १८५५ गुवामु छिगारि,
लिखन लाला उदेत मोघ राजमान छिरारी बाके जो बाचै ताको राम राम ।

निखी जयारत देवकै, कहि उदेत प्रधाम,

जो बाचै अवननि मुनो, ताको मोर प्रनाम ॥

42. DOHĀ ŚATAKA:—

It is also called 'UPDEŚA DOHĀ' composed by Hemrāja II, who was born in Sāngāner (Jaipur) in the year 1668 A. D. It deals with various topics of general interest. It is written in a very simple and plain language with no literary flourish. The manuscript is in the Grantha Bhandār of Jain temple Tholiā, Jaipur in a Guṭakā number 636. There are 101 Dohās in the work. Some of the verses are given below:—

दिध्य दृष्टि परकामि जिहि, जान्यो जगत अमेम ।

निसप्रहो निरदुंद निति, बंदो त्रिविध गनेस ॥१॥

कुपथ उथपि थापत नृपथ, निसप्रहो निरगंथ ।

ऐमे गुरु दिनकर सरिम, प्रगट करत निवपंथ ॥२॥

गनपति हृदय तिलासिनी, पार न लहै मुरेस ।

सारद पद नमि कै कह्यो, दोहा हितोपदेश ॥३॥

आतम सरिता सलिल जहं, संजम सील वखानि ।
तहां करहि मंजन सुधी, पहुंचै पद निरवाणि ॥४॥

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छद मत्त अर अरथ को, जहां असुघता होइ ।
तहां सुकवि अवलौकि कै, करहुं सुद सव कोइ ॥६७॥
उपनी सांगानेरि को, अव कामां गढ वास ।
तहां हेम दोहा रचै, स्वपर बुद्धि परकास ॥६८॥
कामांगढ सूवस जहां कीरतिसिध - नरेस ।
अपने खग बलि बसि किए, दुर्जन जितेक देस ॥६९॥
सतहसैर पचीस को, वरनै संवत सार ।
कातिक सुदि तिथि पंचमी, पूरन भयो विचार ॥१००॥
एक आगरे एक सौ, कीये दोहा छद ।
जो हित दे बांचै पढ़ै, ता उर वधै अनंद ॥१०१॥

॥ इती हेमराज कृत दोहा संपूर्ण ॥

43. MĀNJHĀ:—

This is a new work of the famous Jaina poet Banārsī dāsa of the 17th Century. It is an ethical work which puts before us the real picture of the world. The date of the work is not given but the name of the poet comes thrice in the work. The manuscript is housed in the Śāstra Bhaṇḍār of Jaina temple Bādhī Canda-Jaipur. Some of the verses of the work are as follows:—

माया मोह के तू मतवाला, तू विषया विषधारी ।
राग दोष-पयौ बस ठगी, चार कपायन भारी ॥
कुरम कुंठव दीफा ही पाथी, मात तात मुत नारी ।
कहत दास बनारसी अल्प सुख कारने तो नर भव बाजी हारी ॥१॥
नर मोहार अकारज कीनो, समझन खेल्यो पासा ।
मानुष जनम अमोलक हीरा, हार गवायी खासा ॥
चलो होय दुखदा भाजन, छाड सुखादी आसा ।
दसै दृष्टा ते मिलन टुहेला, नर भव गत विच वासा ॥२॥

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अंत न कोइ सहाइ तेरे, तू क्यां पच पच मरदा ।
 नरक निगोद दुःख सिर पर, आह मकमूलन मरदा ॥
 जनम जनम विच होय विकाना, हय विषया दे वरदा ।
 केइ ऊमर मरवेसी भौदू, मेरी मेरी करदा ॥१२॥
 गज सुखमाल मुणी जिनवाणी, सकल विषय तिन त्यागी ।
 नमस्कार कर नेमिनाथ को, भए मसान विरागी ॥
 तन वसुरा आमन 'वच काया, मिधा पद लव लागी ।
 कहत दास बनारसी, अत गढ केवली मुनंत बुध के रागी ॥१३॥

॥ इति श्री माझा समाप्ता ॥

44. ADHYĀTMA SAWAIYĀ:—

Adhyātma Sawaiyā is a work of Rūpacandra, an Ādhyātmik poet of 17th Century. The work has been discovered in the Jaina Śāstra Bhaṇḍār of Ṭholiā Jaina temple, Jaipur. This is a good work on Adhyātma or spiritualism. The description is full of life. Not only with the point of language it is also work of high standard as regards literary beauty and manner of description. The poet describes Ātmā, Parmātmā and the world in a very simple method. It contains 102 stanzas of Sawaiyā, Kundaliā and Chappaya metres. Date of composition is not given in the work. The first Sawaiyā in which importance of soul is described, is as follows:—

अनुभो अभ्यास मै, निवास सुध चेतन को,
 अनुभो सरूप सुध बौध को प्रकास है ।
 अनुभो अनूप उपरहत अनंत ग्यान,
 अनुभो अनीत त्याग ग्यान सुख रास है ॥
 अनुभो अपार सार आन हां को आप जानै,
 आपहो मैं व्याप दीसै जामैं जड नास है ।
 अनुभो अरूप है सरूप चिदानंद चंद,
 अनुभो अतीत आठ क्रमस्थों अफास है ॥१॥

In one of the stanza the poet describes the various qualities of noble persons in the following way:—

परि आगन परिहरै घरे गुनवंत गुन सोई ।
 चित्त कोमल नित रहे, झूठ जाके नही कोई ।

सति वचन मुख कहे, आप गुन आप न-बोलै ।

सुगुरु वचन परतीत चित्त थै कबै न डोलै ।

बोलै सुबैन परिनिष्ठ सुन ईष्ट वैन सब सुख करै ।

कहै चंद वसत जग फद मैं एह सुभाव सजन धरै ॥

In the words of the poet, foolish persons are just reverse of the noble persons —

जाकै जीव परपंच रंच मुख नाहि सजन की ।

महा मोह मद लीन, फिरै भूलो निज धन को ।

अवगुन गहि गुन तजै, भजै कायर ज्यो रन मैं ।

सूर पनौ निज नही, कही जानपनो तिन मैं ।

जिन मैं न भेद परि आपको सो अजान पसु सारिखो ।

हिरदे हरप निज परख विन ए मूढन को पारखो ।

45. GORĀ BĀDAL KATHĀ:—

Gorā Bādal Kathā is a historical work of Jaṭmāl Nāhar who was a 17th Century poet. His father Dharmsi was the resident of Lāhore. The work deals with the story of Gorā and Bādal, famous warriors of Udaipur and who fought with emperor Allāuddin for the sake of King Ratan Sena of Udaipur who fell in love with Padmini and brought her from Ceylon. This is a Rājasthānī work. The story of the work has been borrowed from Jāyasi's PADMĀVATA which was written in 16th A. D. Century. Gorā Bādal Kathā was completed in the year 1623 A. D. The manuscript is preserved in the Grantha Bhandār of Fatehpur. The poet mentioned his name and also his father's name in one of the stanza:—

जिहां राज राज अलीखान गाजी खान न सरनद ।

मिरदार सकल पठाए माही ज्यू नखेत्र मैं चद ॥

धरसी को नद जटमल, जात नाहर ताम ।

जिन कही कथा वनाय करि विच संवला मैं ठान ॥

The work is full of Vira Rasa but in some places where the beauty of Padmini has been described, ŚRANGĀRA RASA has also been used. Raghava describes the qualities of Padmini's beauty before Allāuddin as under:—

पद्मावति मुखचंद पदम सम गंध जु आवैति ।

भवर भमै चहु ओर देख सुर अमुर लुभावति ॥

अगुन सत्तरि परिचो गातउ अगहि मुंदरि नारि ।
 चोटी चोव दाहो होय टगी चोत नाय गवाहि ॥
 मृग नयन वयन कोकिन गरम केहर नको कामिनी ।
 अघर नान हीरा दमन, मोह थन गज गामिनि ॥२६॥
 पदमावति के गुन गुने चटी चूप चोमनाय ।
 चिन देग्या पदमावति जनम दयदारय जाय ॥२७॥

The manuscript of the work was written in the year 1830 A. D. by Sewaka Jogidāsa on the request of Srāvaka Rāma Nārāin. The beginning and end of the work are as follows:—

श्री गणेशायनमः । अथ गीरा बादन की कथा निर्यते ॥
 चरण कमल चिन नायके, गरम गारद माय ।
 करिहु कथा बनाय कैरि, प्रणमु नदगुरु पाय ॥१॥
 जबु दीप दीपा मिरे, नरथ गंड मभाय ।
 नगर बढी चितोड है, आठ कोम विननार ॥२॥
 राज करे रानी तिहां रननमन राजान ।
 नव नकीनी पुना करे, अगदी मन्द चोहाण ॥३॥
 नगर बढी चितोड है, गटनी पर ही वन ।
 नाहि नामे तिहां माह को, करे जु राज निमक ॥४॥
 + + +
 संवत मीलामे अनीये गमे, फागुन पुन्य मान ।
 घीरा र मंगार रम, कहीयो जटमल ताम ॥२११॥
 सब ताहि अढौन अवचल मुगी मव नाय ।
 उछाह आनंद होत घर घर दुखी नाहित कोय ॥२१२॥
 जिहां राज राजे अलीखान गाजी खानन गरनद ।
 निरदार सकल पठाण माही ज्यु नगेय मै चद ॥
 घरमसी को नंद जटमल जात नाहर ताम ।
 जिन कही कथा बनाय करि विच सबला मै ठाम ॥२१३॥
 कहता आनंद ऊपरै, मुनता आनंद होय ।
 जो कोइ कहे गुन जना, तो बहु हरपित लोय ॥२१४॥
 खालीम सहम घोडा मुवा, दोय सहम सिरदार ।
 एक लाख मुवा आदमी, हाथी आठ हजार ॥२१५॥

मारचा मुगल पठाण, दोढ लाख दफतर चढ्या ।

ओर बोहोत दीया जाण, जहा तूण लीना मुख में ॥२१६॥

सा कौ हुवो चीत्तौड में, चौड कीयो जंग ।

दाद फुरमाइ साह, तब कहै हीहु तुव रंग ॥२१७॥

इति गोरा बादल की कथा संपूर्ण । संवत् १८८९ का मिति आसाढ शुदि १४ रविवसरे
लिखंत सेवग जोगीदास लीखायंत श्रावग रामनाराण सुत बालचंद ।

46. DHARMA PARIKŚĀ:—

It was translated into Hindī prose by Daśaratha Nigotīā in Saṁvat 1718 i. e. in 1661 A. D. The original work which was composed by Amitigati is in Saṁskṛit. The author has tried to translate each word of Saṁskṛit in easy Hindī prose.

The manuscript belongs to the Śāstra Bhaṇḍār of Jaina temple Badā Mandir, Jaipur. The language of the work is Rājasthānī. The beginning and the end of the work are as follows:—

मंगलाचरण

श्रीमान् कहतां शोभा विराजमान । यदीयः कहतां जिह को बोधमय । प्रदीपः कहता केवल ज्ञान
रूपी दीवो । जिहि दीप करि नमस्व त्रय तुंगगाल कहतां पावन तीन संपन्नो ऊंचो छै शाल कोटजिहि को
अमो जगत । लोक सम्पद्धो गृहे घर तिहि घरने समंततो कहतां सर्वथा प्रकारि । उद्योतयते कहतां उद्योतित
कियो ह्वै ज्यहां तीर्थकर देवा. ते तीर्थकर देवा नः अस्माक कहता म्हांको श्रेय कहता विभूति कै अर्थि
भवतु कहतां होऊ ।

भावार्थ—असौ जु ज्ञान सम्पन्ना दीवा करि तीन लोक सम्पन्नो घर उद्योतित कियो छै ज्यहां कै तीर्थकर
म्हाने ज्ञान सम्पत्ती श्री को दाता होहु । तीर्थकर नै नमस्कार कियो आगे सिद्धाने करसी ।

श्री विक्रम पार्थिव राजा नै सततरि वरस अधिक हजार वरस गया । योह शास्त्र अन्यमत नै
निषेधि करि श्री जिनेन्द्र धर्म अमृत करि युक्त शास्त्र संपूर्ण ।

दोहा:—साह श्री हेमराज सुत, मातु हमीर दे जाणि ।

कुल निगोत श्रावक धर्म, दशरथ तज वखाणि ॥१॥

सवत् सतरामै सही, अष्टादश अधिकाय ।

फागुणतम एकादशी, पूरण भई सुभाय ॥२॥

धर्मपरीक्षा वचनिका, मुद्रणाय गहाय ।

नाथर्मी जन समक्षि तै, दशरथ वृत्त चितनाय ॥

इति श्री अमिनिगनि वृत्त धर्म परीक्षा मृत्त तिहू की वचनिका बानधोधानाम अपर नाम तात्पर्याया टीका तज धर्मावी दशरथेन कृता समाप्ता विगनि एक परिवेदः संपूर्णः ।

47. HARIVANŚA PURĀṆA BHĀṢĀ:—

This is a Rājasthānī prose translation of Harivanśa Purāṇa written by Ācārya Jīnasena in Samskrit. It is a Jaina Mahābhārata. The translation is in Rājasthānī prose. The manuscript was copied in Samvāt 1671 (1614 A. D.). This shows that the work was written prior to the 17th Century. Such a good and voluminous work in Rājasthānī prose has not been found so far. Two pieces of the prose are given below:—

पद्य सं० १६८

तिणी मजोध्या नउ हेमरथ राजा मजपान छटें । तेह राजा नउ धारणी राणी छट । तेह नउ भाव धम्म उपरि धणउ छटें । तेहनी कुषि तें कुंमर पठाउ उपनी । तेहनउ नाम बुधुरीत जागिबउ । ते पुगु कुमर जागे मिस समान छटें । डमकरता ते कुमर जीवन नगिया । तिवारउं पिनाउं नेहनउ राज भार थाप्यउ । तिवारउं तेग जाना मुग मोगयता बान प्रति धमउं छटें । बली जिण धम्म धणु करइं छटें ।

पद्य सं० २३१

नामथी जे नरक गई थी । तेहनी कथा सामनउं । तिणी नरक माहि थी । जे जीवनी कलियउ । पछउ मरी रोड मर्य भयउ । मयभूरमणि हीपा माहि पछउं ते तिहा पाप करिया लागउ । पछई बली तिहां थकी मरण पाम्यो । बीजै नरक गई तिहां तिन नागर आयु मोग थी छेदन भेदनतागन दुःख मोगवी । बली तिहां थकी ते निकलियउ । तें जीव पछइं चम्पा नगरी नांडान नउ धरि पुत्री उपनी तेहा निच कुल अवतार पाम्यउं । पछइं ते एक वन माहि तिहा उवर बीणीवा लागी ।

48. HINDĪ COMMENTARY ON BHAKTAMĀRA STOTRA:—

There are several commentaries available on the famous Bhaktāmāra Stotra. They are in Samskrit as well as in Hindī. A translation in Hindī poem written by Hemrāja is also available and is already famous. But commentary written in Hindī prose by Hemrāja (17th Century) was not available so far and this has been discovered in the Mahāvīra Grantha Bhandār of Būndī. An example of Hindī prose is as follows:—

किलं अहमपितं प्रथम जिनेद्रं स्तोष्ये किलाह निश्चय करि अहमपि मै भी जु हो मानतुंग नाम आचार्य सो तं प्रथमं जिनेद्रं सी जु हो प्रथम जिनेन्द्र श्रीआदिनाथ ताहि स्तोष्ये स्तवूंगा । कहाकरि स्तोत्र करोगो । जिनपाद युगं सम्यक् प्रणम्य जिन जु हैं भगवान तिनि को जु पद जुग दोई चरण कमल ताहि सम्यक् भाति मन वचन काया करि प्रणम्य नमस्कार करि कै कैसे है भगवान को चरण द्वय भवतामर प्रणतमौलिमणिप्रभाणां उद्योतकं भक्तिवंत जु है अमर देवता तिनि की प्रणत नम्रीभूत जु है मौलि मुकुट तिन विषै जु है मणि तिनि की जु प्रभा तिनि का उद्योतकं उद्योतक है । यद्यपि देव मुकुटनिका उद्योत कोटि सूर्यवत् है तथापि भगवान के चरण नख की दीप्ति आगै वै मुकुट प्रभा रहित हो है तांतै भगवान को चरण द्वय उनका उद्योतक है । बहुरि कैसी है चरण द्वय दलित पाप तमो वितानं दलित दूरि कियो है पाप रूप तम अन्धकार ताको वितान समूह जानै । बहुरि कैसी है चरण द्वय युगादौ भव जले पततां जनानां आलंवनं युगादौ चतुर्थ काल की आदि विषै भव जले संसार समुद्र जल विषै पततां पडे जु है । जनानां मनुष्य तिनकी आलवनं आलंवन है जिहाज समान है तं कं सो आदिनाथ कौन है जाको स्तोत्र मै करोगी स्तोत्रैः य सुरलीकनाथैः स्तुतः स्तोत्रैः स्तोत्र हुं करियः जो श्रीआदिनाथ सुरलोक नाथै सुरलोक देवे लोक के नाथ इन्द्र तिनि करि संस्तुत स्तूयमान भया कैसे है इन्द्र सकल वाङ्मय तत्त्वोवधादुद्भूत बुद्धि पटुभिः सकल समस्त जु है वाङ्मय दशांग तिनका जु तत्त्व स्वरूप तिसका जु बोध ज्ञान तातै उद्भूत उत्पन्न जु है प्रकट बुद्धि ता करि पटुभिः प्रवीण है वे स्तोत्र कैसे हैं जिन करि स्तुति करी जगत्रिय उदारैः अर्थ की गम्भीरता करि श्रृंष्ट है ॥२॥

The last Dohā of the work in which the author mentions his name runs as under.—

अन्तिमः—भक्तामरु टीका को सदा पढ़ै सुनै जो कोइ ।

हेमराज मित्र सुख लहै तम मन वञ्चित होइ ।

॥ इति श्री भक्तामर स्तोत्र टीका समाप्तम् ॥

49. NĀSAKETA PURĀṆA:—

Nāsaketa purāṇa of Nāsketopākhyāna is a very interesting and popular story. The original story is in Sanskrit which was translated into Hindi prose by Nanda Dāsa for his students. The date of composition of the work is not given but it appears that it is a work of 17th Century A. D. The language of the work is not literary but it is described in a very simple language. Sadal Misra's NĀSIKETOPĀKHYĀN, which was written in the 19th Century has the influence of Nand Dāsa's work. One example of Hindi prose from Sadal Misra's Nāsiketopākhyān is given below:—

इस प्रकार से नसिकेत मुनियम की पूरी महिन नरक का वर्णन कर फिर जोन जोन कर्म किए से जो भोग होता है सो सब ऋषियों को मुनाने लगे कि गौ, ब्राह्मण, माता, पिता, मित्र, बालक, स्त्री, स्वामी, वृद्ध, गुरु इनका जो वध करते है वो भूँठी माधी भरते, झूठे ही कर्म मे दिन रात लगे रहते हैं ।

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One example from the book:—

गुसाईंजी येक कथा तुमसो कहू । जो प्राणी या पाछे चोरो करत है तीन को प्रमन कहैत है । श्रीर कोई वेद पुराण की पोथी मे । अर गुण मुमं गुणं मटै गुण भेद होई सो प्राणी काछवा की जीणी पावत है । श्रीर पैरा यी मुत कु पास कर तो कीरै प्राणी काछवा की जोणी पावत है ।

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The work belongs to the Grantha Bhandār of Jaina temple Badhīcanda, Jaipur. The work completes in 74 pages. The last portion of the text is as under:—

या कथा आदी अंती मो कही है । सहस्रक्रीती की टीका है । नंददासजी आपणा सोख को मापा करी सुणाइ है सो या कथा पुनी बोच है सो प्राणी समंत है । ताको कीलाण होत है । सबीघान रहत है ।

इति श्री नासिकेत पुराण मंममत गी रवीसमादे नामकेतु कथा सपुरण । लिखत कालुराम राजोरा छाजुराम का वेदा । ते बाचें तीन राम राम वच । मी० चेत बुदी १० संवत् १७८६ आमरी महाराजा श्री मवाई जैमंगजी वैम य वरम दोई हुया तलवाणी मे ज अमल महाराजा श्री अणदरामजी को ।

x

x

x

x

50. ALANKĀRA MĀLĀ:—

This is a Hindī work on Alankāra Śāstra. It was composed by Sūrat Misra in the year 1709 A. D. The manuscript is in the collection of Jaina Grantha Bhandār of Jaisalmer. This is a very simple book on this subject. The poet lived in Āgrā and was a Kanaujia Brahmin by caste. The last portion of the work in which the poet gives his own account and the date of the work is as follows:—

अलंकारमाला करी, सूरत मन सुख दाय ।

वरनत चूक परी लखी, लीजै सुकवि वनाय ॥४८॥

सूरतमिश्र कनौजिया, नगर आगरै वास ।

रच्यो ग्रन्थ तिह भूपन, नवल विवेक विलास ॥४९॥

संवत् सतरहसै वरस, छासठ सावन मास ।
 मुरगुर सुद एकादशी, कीनो ग्रन्थ प्रकास ॥५०॥
 अलकारमाला जु यह, पढे सुनै चितलाय ।
 बुद्धि समा वर वीनती, ताहि देत हरिराय ॥५१॥

इति श्री सूरतमिश्र विरचिते अलकारमाला संपूर्ण । आहडसर मध्ये ।

51. BHATTĀRAKA PATTĀVALI:—

This is a detailed account of Bhattāraka Kṣemendra Kīrti beginning from Saṃvat 1697 to 1756 (1640 to 1699 A. D.) written in Hindī prose. The manuscript is preserved in the Śāstra Bhandār of Sambhava Nātha Jaina temple, Udaipur. The description begins with Bhattāraka Devendra Kīrti who breathed his last in Saṃvat 1730. (1673 A. D.) His pupil Pandit Kṣema who afterwards became Bhattāraka by name of Kṣemendra Kīrti was born in Saṃvat 1697. (1640 A. D.) At the age of seven he took some vows from Bhattāraka Devendra Kīrti. It gives the full account of Kṣema Kīrti where he was born, who were his parents, with whom he read, when he became Brahamacārī and Bhattāraka, in which places he travelled and in which villages and towns he finished his rainy season. Every event of his life has been described in detail. It begins as under:—

श्री जिनाय नमः संवत् १६९७ वर्षे मागंशीर्ष सुदी ३ शुक्ले पंडित क्षेमानु जन्म मीलौडा नगरे साहा खातु आ वाई गांगवाई गृहे । संवत् १७०४ वर्षे वैशाख सुदि १ दिने आचार्य श्री देवेन्द्रकीर्ति पासि पंडित क्षेमो भणवा रह्यो पाछि संवत् १७१३ वर्षे फागुण सुदि ३ दिने श्री शलुंवर नगर मध्ये भट्टारक श्री देवेन्द्रकीर्ति योग्य जीणीव पं० क्षैमानि अणुव्रत दीक्षा दीधी त्याहा दोसी मेहा सुत जीवा जगा गीवा शख जीएणो श्री विव प्रतिष्ठा करीनि अंजलि भृत्यो । ब्रह्म क्षेमा एहवुं नाम घरीनि भट्टारक देवेन्द्रकीर्तिय स्वशिष्य करीनि पासि वर्ष १४ राखीन पट्टयोग्य जाणीनि सकल शास्त्रना उपदेश दीधा ।

APPENDIX. 1

Some of the Important

—JAINA GRANTHA BHANḌĀRS SITUATED OUTSIDE RĀJASTHĀN:—

S. No.	Name of the Grantha Bhandār	Place
1.	Saraswatī Bhavan Digambar Jain Mandir Masjid Khazoor.	Delhi
2.	Grantha Bhandār D. Jaina Nayā Mandir,	Delhi
3.	—do— D. Jaina Mandir Setha Kūcā	Delhi
4.	—do— —do— Dharampurā	Delhi
5.	Vīra Sewā Mandir, Dariyā Ganj	Delhi
6.	Grantha Bhandār D. Jaina Mandir Rikhabdāsaji	Delhi
7.	—do— —do— Karolbagh	Delhi
8.	—do— —do— Bedawāḍā	Delhi
9.	—do— —do— Subzimandi	Delhi
10.	—do— —do—	Pānīpat
11.	—do— —do—	Sonīpat
12.	Grantha Bhandār D. Jaina Mandir	Rohtak
13.	—do— —do— Moti Katla,	Agra
14.	—do— —do— Belanganj	„
15.	—do— —do— Gudadi Mansūrkhān	„
16.	—do— —do— Kachari Ghāt	„
17.	—do— —do— Namak ki Mandi	„
18.	—do— —do— Rājāmandi	„
19.	—do— —do— Dhūliā Ganja	„
20.	Grantha Bhandār D. Jaina Mandir, Nāi ki Mandi,	„
21.	Sweatambar Vijay Dharma Laxmi Gyāna Bhandār, Belanganj,	„
22.	Grantha Bhandār D. Jaina Pancāyatī Mandir,	Aligarh
23.	—do— —do—	Itāwāh
24.	—do— —do—	Khurjā
25.	—do— —do—	Bārābanki
26.	—do— —do—	Mainpuri
27.	Grantha Bhandār D. Jaina Pancāyatī Mandir	Aliganja
28.	—do— —do—	Sahāranapur
29.	—do— —do—	Firozibād
30.	Grantha Bhandār Digambar Jain Mandir Balat-Kārgaṇa,	Karanjā
31.	—do— Sena Gaṇa	—do—
32.	Grantha Bhandār Pancāyatī Mandir,	—do—
33.	Amar Granthālaya Tukoganja	Indore

S. No.	Name of the Grantha Bhandār	Place
34.	Grantha Bhandār, D. Jaina Mandir, Hanumantallā.	Jabbalpur
35.	—do— D. Jaina Pancayati Mandir,	—do—
36.	—do— —do—	Katni
37.	Grantha Bhandār D. Jaina Pārśvanātha Mandir	Khandvā
38.	—do— D. Jaina Mandir,	Gaurjhāmār
39.	—do— „ Pancayati Mandir,	Chhindavāra
40.	—do— D. jaina Mandir,	Tikamgarh.
41.	—do— —do—	Narsinghpura
42.	Saraswati Bhawan, —do—	Panagar (Deverl M. P.)
43.	—do— D. Jaina Mandir	Bamora
44.	—do— —do—	Binā
45.	—do— Pancayati Mandir	Sāgar
46.	Digambar Bhattārkiya Bhandār	Gwālior
47.	Grantha Bhandār Digambar Pancayati Mandir	—do—
48.	—do— D. Jaina temple	Gunā
49.	—do— —do—	Canderl
50.	—do— —do—	Chaprā
51.	—do— Badā Mandir	Calcutta
52.	—do— Purāni B. di	—do—
53.	Muni Vijay Śāstra Bhandār	Calcutta
54.	Vijay Nemi Sūrisvar Gyāna Bhandār (Swetambar)	Ahmedabad
55.	Vijay Sidhi—do— —do—	„
56.	Delāno Bhandār (Cancala Bhāi Bhandār)	„
57.	Hans Vijay Manuscript Library	„
58.	Mohanlāl Manuscript Library	„
59.	Vardhamāna Pustakālaya	„
60.	Megh Vijay ŚāstraSangrah	„
61.	Kusumamunio Bhandār	„
62.	Vira Vijay Gyāna Bhandār	„
63.	Dayā Vimala Gyāna Bhandār	„
64.	Nemi Sāgar Upāśraya Bhandār	„
65.	Uttam Bhāi Dharmasālino Bhandār	„
66.	Vimala Gachā Upāśataya Bhandār	„
67.	Jaina Saraswati Bhawan	„
68.	Gyāna Vardhaka Pustakālaya	„
69.	Vijay Nemiśvara Gyāna Bhandār	Khambhat
70.	Śānti Natha Gyāna Bhandār	„
71.	Jaina Śālā Gyāna Bhandār	„
72.	Subodh Pustakālaya	„

S. No.	Name of the Grantha Bhaṇḍār		Place
73.	Gyāna Vimal Sūri Bhaṇḍār	(Swetāmbar)	Khambhat
74.	Muni Lāl Yatīno Bhaṇḍār	"	"
75.	Bhaunyara Pādśno Bhaṇḍār	"	"
76.	Nitivijay Bhaṇḍār	"	"
77.	Hari Sāgar Gyāna Bhaṇḍār	"	"
78.	Shyāma Lāl Jaina Bhaṇḍār	"	"
79.	Bhagwān Dāsa Jyotiṣa Bhaṇḍār	"	"
80.	Sānghavī Pādāno Bhaṇḍār	"	Pāṭan
81.	Fofliā Vādā Bhaṇḍār	"	"
82.	Vakhatji Sūri Bhaṇḍār	"	"
83.	Vadi Pārśvanātha Bhaṇḍār	"	"
84.	Agalisūri Bhaṇḍār	"	"
85.	Bhabhā Pādā Bhaṇḍār	"	"
86.	Sāgar Upāsaraya Bhaṇḍār	"	"
87.	Makā Modī Bhaṇḍār	"	"
88.	Vastā Mānek Bhaṇḍār	"	"
89.	Khartarvāsi Bhaṇḍār	"	"
90.	Mahalaṁmi padā Bhaṇḍār	"	"
91.	Advāsī Pādā Bhaṇḍār	"	"
92.	Himmat Vijaya Collection	"	"
93.	Lāvanya Vijaya Collection	"	"
94.	Hemcandrācārya Sabhā Bhaṇḍār	"	"
95.	Jainānanda Pustakālaya	"	Sūrat
96.	Mohanlālji Gyāna Bhaṇḍār	"	"
97.	Jina Dutta Sūri Gyānā Bhaṇḍār	"	"
98.	Hukamamuni Gyāna Bhaṇḍār	"	"
99.	Devācanda Lāl Bhāi Library	"	"
100.	Ḍālu Bhāi Amar Canda Gyāna Bhaṇḍār	"	"
101.	Madan Bhāi Pratāp Canda Library	"	"
102.	Dharmanāthāno Mandir Gyāna Bhaṇḍār	"	"
103.	Nemi Canda Milap Canda Upāsaraya Bhaṇḍār	"	"
104.	Ādināthano Mandir Gyāna Bhaṇḍār	"	"
105.	Cintāmani Pārśvanātha Mandir Gyāna Bhaṇḍār	"	"
106.	Jaina Upāsaraya Gyāna Bhaṇḍār	"	"
107.	Simandhara Swāmino Gyāna Bhaṇḍār	"	"
108.	Digambara Jaina Pancāyati Mandir— Gyāna Bhaṇḍār		"
109.	Kadvāmati Gacha Bhaṇḍār	(Swetāmbar)	Rādhanpur
110.	Bhāṇa Khushālno Bhaṇḍār	"	"

S. No.	Name of the Granth Bhandār		Place
111.	Sāgar Gachhīno Bhandār	(Swetāmbar)	Rādhānpur (Bombay)
112.	Tāmbolī Śrīno Bhandār	"	"
113.	Vijay Gachhāno Bhandār	"	"
114.	Jaya Vijay Jaina Pustakālaya	"	"
115.	Vira Vijaya Gyāna Bhandār	"	"
116.	Śāntinātha Derāśarno Bhandār	"	Bombay
117.	Godi Muno Bhandār	"	"
118.	Anantanāthji Derāśarno Bhandār	"	"
119.	Mohanlāji Jaina Library	"	"
120.	Pannā Lāl Digambara Jaina Saraswati Bhavan	(Digambar)	"
121.	Grantha Bhandār Candra Prabhā Digambar Jaina Māndir, Bhulesvar	"	"
122.	Mānak Canda Hirācanda Digambar Jaina Bhandār	"	"
123.	Adinātha Derāśarno Bhandār	(Swetāmbar)	"
124.	Vīranagar Jaina Gyāna Bhandār	"	Vīranagar
125.	Bhoya Gachhano Bhandār	"	Sānand
126.	Vijaya Ānand Gyāna Bhandār	"	"
127.	Gyānodaya Pustakālaya	"	Dhundhāva
128.	Sri Jaina Sangha Gyāna Bhandār	"	Godhāvi
129.	Sumaturatna Sūri Library	"	Kheda
130.	Astāpāda Gyāna Bhandār	"	Kapaḍā Vānj
131.	Mānak Bhāi Gyāna Bhandār	"	"
132.	Mithābhāi Upāsaraya Bhandār	"	"
133.	Amar Vijay Gyāna Bhandār	"	Haloi
134.	Mukta Bhāi Gyāna Bhandār	"	"
135.	Amar Vijay Gyāna Bhandār	"	Sinore
136.	Sāgar Gacha Bhandār	"	Bhairpa
137.	Ādisvara Deraśarno Bhandār	"	"
138.	Anūpcanda Malūkcanda Bhandār	"	"
139.	Devardhi Gaṇi Kṣemā Sramana Gyāna Bhandār	"	Pālitānā
140.	Ānandji Klyānji Bhandār	"	"
141.	Yaśovijayji Gurukul Gyāna Bhandār	"	"
142.	Kapūr Vijayji Bhandār	"	"
143.	Jaina Āgam Sāhitya Māndir	"	"
144.	Vira Bhāi Pāṭhaśālā Bhandār	"	"
145.	Motī Tai Bhandār	"	"

S. No.	Name of the Grantha Bhandār		Place
146.	Nīti Vijai Gyān Bhandār	(Swetāmbar)	Cānasmā
147.	Umed Khāti Gyāna Bhandār	"	Gingūvādā
148.	Vinaya Vijay Gyāna Bhandār	"	Jamnagar
149.	Jainānand Gyāna Mandir	"	"
150.	Ānandji Kalyāñji Gyāna Bhandār	"	Limbdī
151.	Kastī Vijaya Bhandār	"	Barodā
152.	Ātmārāmji Gyāna Bhandār	"	"
153.	Muktīkamal Mohān Gyāna Bhandār	"	"
154.	Srī Sangh Gyāna Bhandār	"	Chāni
155.	Vīra Vijaya Śāstra Sangrah	"	"
156.	Vijaya Labdhi Sūri Śāstra Sangrah	"	"
157.	Kīrti Vijay Bhandār	"	"
158.	Sanghāno Sangrah	"	"
159.	Budhi Sāgar Sūri Gyāna Mandir	"	Bījāpur
160.	Sambhavanātha Gyāna Bhandār	"	Viramgānva
161.	Jaina Dharma Vijaya Pustakālaya	"	"
162.	Digambar Jain Bhattārkiya Granth Bhandār		Idar
163.	Kśama Sāgarjī Śāstra Sangrah	(Swetāmbar)	Jālimorā
164.	Jaina Ātmānand Pustakālaya	"	Poona
165.	Sumati Ratani Suri Bhandār	"	Aidā
166.	Bhāgya Ratna Bhandār	"	"
167.	Gambhīra Vijaya Bhandār	"	Bhāvnagar
168.	Deśabhāi Abhai Canda Bhandār	"	"
169.	Lalit Vijaya Gyana Bhandār	"	"
170.	Prem Canda Ratancanda Bhandār	"	"
171.	Vardhi Candra Bhandār	"	"
172.	Sanghano Bhandār	"	"
173.	Kastūrasāgar Bhandār	"	"
174.	Vastu Sāgar Bhandār	"	"
175.	Maganlāl Becardāsa Bhandār	"	"
176.	Jaina Dharam Pracāraka Sabhā Bhandār	"	"
177.	Srī Sangha Bhandār	"	Ghogha
178.	Keśara Vijaya Bhandār	"	Badvāni
179.	Jaina Sangha Bhandār	"	"
180.	Grantha Bhandār Digambara Jaina Pancāyati Mandir		Śolāpur
181.	--do--		Mood Bidri
182.	Digambar Jaina Siddhānta Bhavan		"
183.	Digambar Ādinātha Grantha Bhandār		"
184.	Grantha Bhandār Digambar Jaina Maṭha		"

S. No. Name of the Grantha Bhandār

Jaina Grantha Bhaṇḍārs in Rājasthān

Place

Karkal

Ārrah (Bihar)

Kolhāpura

Sravanbelgolā

185. Grantha Bhandār Digambar Jaina Matha
 186. Digambar Jaina Siddhānta Bhavan
 187. Grantha Bhaṇḍār Bhaṭṭāraka Jaina Matha
 188. Digambar Jain Bhaṭṭārkiya Grantha Bhandār

APPENDIX. II

SOME OF THE EARLIER WRITTEN MANUSCRIPTS PRESERVED IN
BHATṬĀRKĪYA GRANTHA BHANḌĀR,
NĀGAUR

SAMSKRIT

S. No.	Name of the work	Author's Name	Date of the manuscript
1.	Gyānārṇava	Śubhacandra	1491 A. D.
2.	Sarvārthasiddhi	Pūjyapāda	1474 „
3.	—do—	—do—	1534 „
4.	Vardhamāna Kāvya*	Asaga	1437 „
5.	Varāṅga Caritra	Vardhamānadeva	1529 „
6.	Kirātārjunīya	Bhārvī	1339 „
	—do—	—do—	1635 „
7.	Gīta Govinda	Jayadeva	1498 „
8.	Dhanyakumār Caritra	Gunabhadra	1495 „
9.	Madana Parājaya	Jnadeva	1487 „
10.	Raghuvanśa (with commentary)	Kālidāsa commentary by Sumati Vljay	1472 „
11.	Yasodhara Caritra	Sakal Kīrti	1499 „
	—do—	—do—	1598 „
12.	Śiśupāla Vadha	Magha Kavi	1608 „
13.	Bhaviśya Datta Caritra	Śrīdhara	1446 „
14.	Caritrasāra	Ratanbhūsaṇa	1462 „
15.	Sāgār Dharmāmṛata	Āśādhara	1464 „

Note : *The manuscript was written by Bhatṭāraka Padmanandi in Tambore village.

PRĀKRIT & APABHRAMSA :

S. No.	Name of the work	Author's Name	Date of the manuscript
1.	Trilokasāra Vṛtti	Ācārya Nemicandra Ṭikā by Munindra Candra:	1475 A. D.
2.	Samayasāra Vṛtti	Ācārya Kunda Kunda Vṛtti by Amrita Candra	1495 „
3.	*Varāṅga Cariu (A)	Tejapāla	1550 „
4.	Parmātma Prakāśa (A) with Vṛtti	Yogindra Ṭikā by Brahmadeva	1383 „
5.	—do—	—do—	1407 „
6.	Pravacanasāra (P)	Kundakundācārya	1484 „
7.	Rohiṇi Vīdhāna (A)	Devanandi	1462 „
8.	Jasahara Cariu	Puspadanta	1505 „
9.	—do—	—do—	1501 „
10.	Mūlacāra (P)	Vattakerācārya	1462 „
11.	—do— (P)	—do—	1338 „
12.	Nāya Kumār Cariu (A)	Puspadanta	1441 „
13.	Panca Sangraha (P)	Nemicandra	1482 „
14.	Bhaviṣayatta Cariu (A)	Dhanapāla	1520 „
15.	Pajjunṇa Cariu (A)	Sidha Kavi	1539 „
16.	Dhamma Parikkhā (A)	Hariseṇa	1520 „
17.	Dravya Sangraha (P)	Nemicandra with commentary by Brahmadeva	1435 „
18.	Jambu Swāmi Cariu (A)	Mahākavi Vira	1570 „
19.	Gommaṭtasāra (P)	Nemicandra	1438 „
20.	Karakandu Cariu (A)	Muni Kanakāmar	1468 „
21.	Sukumāl Cariu (A)	Pūrnabhadra	1524 „
22.	—do—	—do—	1584 „
23.	Sudansana Cariu (A)	Nayanandi	1511 „
24.	—do— (A)	—do—	1467 „

Note. *The work was composed in Saṃvat 1607 (1550 A. D.) Vaiśākha Sudhi 6 and this manuscript was copied in Saṃvat 1607 (1550 A. D.) Jesta Sudi 3 i. e. just after 27 days of its completion.

S. No.	Name of the work	Author's Name	Date of composition	Where available
1	2	3	4	5
5.	Sāvaya Dhammadohā	Devasena	933 A. D.	Āmer Śāstra Bhandār Jaipur
6.	Mahāpurāṇa	Puspadaata	10th Century	—do—
7.	Nāyā Kumār Cariu	—do—	—do—	—do—
8.	Jasahara Cariu	—do—	—do—	—do—
9.	Pāsa Purāṇa	Padma Kīrti	942 A. D.	—do—
10.	Dhamma Parikkhā	Hariseṇa	983 A. D.	—do—
11.	Pāhuda Dohā	Muni Rāmsingh	1000 A. D.	Bhattārkiya Grantha Bhandār Nāgaur
12.	Vilās Vai Kahā	Sādharna Kavi	1066 A. D.	Brihad Gyāna Bhandār Jaislmer
13.	Harivaṇśa Purāṇe	Dhaval	11th century	Grantha Bhandār Terāpanthi Mandir, Jaipur
14.	Jambu Swāmi Cariu	Vīra Kavi	1019 A. D.	Āmer Śāstra
15.	Sudansana Cariu	Nayanandi	1043 A. D.	—do—
16.	Sayalvihivihān Kavva	—do—	11th century	—do—
17.	Karakandu Cariu	Kankamar	1065 A. D.	—do—
18.	Ratna Karanda Śrāvakācār	Sricandra	11th Century	—do—
19.	Kathā Koṣa	—do—	—do—	—do—
20.	Chakkammovayesa	Amarkīrti	1217 A. D.	—do—
21.	Purandar Vidhān Kathā	—do—	13th Century	—do—
22.	Sukumal Cariu	Vivudha Śridhara	12-13th „	—do—
23.	Pāsanāha Cariu	Śridhar	1139 A. D.	—do—
24.	Bhaviṣyattā Cariu	Śridhar	1173 A. D.	—do—
25.	Sulocanā Cariu	Gani Devasena	—do—	—do—
26.	Kala Swarūp Kulak	Jinadattasūri	12th	Brihad Gyāna Bhandār Jaisalmer
27.	Carcarī	—do—	—do—	—do—
28.	Vairāgyasāra	Suprabhācārya	—do—	—do—
29.	Sri Sthulibhadra Phāga	Jina Padma Sūri	12th-13th	—do—
30.	Neminātha Catusa Padikā	Vināyacandra Sūri	—do—	—do—
31.	Nemināha Cariu	Haribhadrasūri	—do—	—do—

S. No.	Name of the work	Author's Name	Date of the manuscript
25.	Sanskrit Commentary on Sudaṇsana Cariu (A)- (This was written by Muni Padma Kīrti)		1513 A. D.
26.	Sulocanā Cariu (A)	Ganidevasena	1519 „
37.	Swami Kartī- Keyanuprekṣā (P)	Kartikeya	1467 „
28.	Vaḍḍhamāna Kāvya (A)	Jayamitra hala	1478 „
29.	—do—	—do—	—do—

(A)—Apabhraṁśa works

(P)—Prākṛit works.

—*o*—

APPENDIX. III

Some of the Apabhraṁśa works which are preserved
in the Grantha Bhandārs of Rājasthān

—*o*—

S. No.	Name of the work	Author's Name	Date of composition	Where available
1	2	3	4	5
1.	Paumcariu	Svāyambhu	9th Century (A. D.)	Āmer Śāstra Bhandār Jaipur
2	Rutthanemi Cariu	—do—	„	Grantha Bhandār Jaina Temple Badhi Canda Jaipur
3.	Paramappayāsu	Yogindu	8th-9th Century (A. D.)	Āmer Śāstra Bhandār Jaipur
4.	Yogasāra	—do—	—do—	—do—

S. No.	Name of the work	Author's Name	Date of composition	Where available
1	2	3	4	5
32.	Sanat Kumār Cariu	Haribhadrasūri	12th-13th Century	Bṛihad Gyāna Bhaṇḍār Jaisalmer
33.	Guruparivādī	Palha Kavi	„	—do—
34.	Pajjunna Cariu	Sinha Kavi	13th „	Āmer Śāstra Bhaṇḍār Jaipur
35.	Candraprabha Cariu	—do—	12th-13th „	—do—
36.	Pāndava Purāṇa	Yaśah Kīrti	15th „	—do—
37.	Harivaṇśapurāṇa	—do—	15th „	—do—
38.	Uvaesamāla Kalyāna	Vinaya Candra	13th- „	Bhaṭṭārkiya Grantha Bhaṇḍār Nāgaur
39.	Cūnarī Rāsa	—do—	13th	—do—
40.	Nirjhar Pancanī Kahā Rāsa	—do—	—do—	—do—
41.	Jinayatta Cariu	Lākhu or Laxmaṇa	—do—	—do—
42.	Mallināha Kāvya	Jayamitrahala	—do—	—do—
43.	Vaddhamāna Kāvya	—do—	—do—	—do—
44.	Śrenika Cariu	—do—	—do—	—do—
45.	Nemināha Cariu	Laxmaṇa Deva	14th	Grantha Bhaṇḍār Jaina Temple Patodi, Jaipur
46.	Sugandha Daśamī Kathā	Vimal Kīrti	„	—do—
47.	Śrīpāla Cariu	Narsena	—do—	Āmer Śāstra Bhaṇḍār Jaipur
48.	Vaddhamāna Kahā	—do—	—do—	—do—
49.	Jina Rātri Vidhāna Kahā	—do—	—do—	Bhaṭṭārkiya Grantha Bhaṇḍār Nāgaur
50.	Pṛsanāha Cariu	Asavāla	—do—	Grantha Bhaṇḍār Jaina Temple Terāpanthī Jaipur
51.	Madana Parājaya	Hardeva	—do—	—do—
52.	Bhubali Cariu	Dhanpāl	—do—	Āmer Śāstra Bhaṇḍār Jaipur
53.	Bhaviṣa Yatta Kahā	—do—	—do—	—do—
54.	Sanmatināha Cariu	Śubhakīrti	—do—	Bhaṭṭārkiya Grantha Bhaṇḍār Nāgaur

1	2	Name	composition	5
55.	Rohaṇī Vidhān	Devanandi	14th Century	Bhaṭṭārkiya Grantha Bhaṇḍār Nagaur
56.	Daśa Lakṣana Kahā	Hari Candra	—do—	Grantha Bhaṇḍār Kāmā
57.	Munisubratānuprekṣā	Yogadeva	—do—	—do—
58.	Sambhavanāha Cariu	Tejapāla	15th Century	Grantha Bhaṇḍār Jain Temple Diwānji Jaipur
59.	Varāṅga Cariu	—do—	1450 A. D.	
60.	Pāsanāha Cariu	—do—	1458 A. D.	
61.	Sukumāl Cariu	Pūrṇabhadra	—do—	Āmer Śāstra Bhaṇḍār Jaipur
62.	Dhamma Parikkhā	Śrutakīrti		Bhaṭṭārkiya Śāstra Bhaṇḍār Nagaur
63.	Harivaṇśa Purāṇa	—do—		—do—
64.	Parmestī Prākasa Sāra	—do—		—do—
65.	Yogasāra	—do—		Grantha Bhaṇḍār Jain Temple Terāpanthī Mandir Jaipur
66.	Śāntināha Cariu	Mahendra		Bhaṭṭārkiya Grantha Bhaṇḍār Nagaur
67.	Nemiṇāha Cariu	Damodar	15th Century	—do—
68.	Candappaha Cariu	—do—	—do—	—do—
69.	Srīpāla Cariu	—do—	—do—	—do—
70.	Ajīyanāha Purāna	Vijaysingh	—do—	Grantha Bhaṇḍār D-Jaina Mandir Pārśvanātha Jaipur
71.	Sanmatī Jīna Cariu	Raidhu	—do—	Bhaṭṭārkiya Śāstra Bhaṇḍār-Nagaur
72.	Sukauśala Cariu	—do—	—do—	—do—
73.	Puuyasrava Kathā	—do—	—do—	—do—
74.	Vritta Sāra	—do—	—do—	—do—
75.	Anathamī Kathā	—do—	—do—	—do—
76.	Sidhāntārthasāra	—do—	—do—	—do—
77.	Samayktva Kaumudī	—do—	—do—	—do—
78.	Ṣodasa Kāran Jayamālā	—do—	—do—	—do—

S. No.	Name of the work	Author's Name	Date of composition	Where available
1	2	3	4	5
79.	Daśa Lakṣaṇa Jayamālā	Raidhu	15th Century	Bhaṭṭārkiya Grantha Bhaṇḍār Nāgaur
80.	Jīvandhar Carita	—do—	—do—	—do—
81.	Karakandu Carita	—do—	—do—	—do—
82.	Ātma Sambodhan	—do—	—do—	—do—
83.	Balbhadrā Carita	—do—	—do—	Āmer Śāstra Bhaṇḍār Jaipur
84.	Nemināha Jina Carita	—do—	—do—	—do—
85.	Sammatta Guṇanidhan	—do—	—do—	—do—
86.	Sripāia Carita	—do—	—do—	—do—
87.	Pāśvapurāna	—do—	—do—	Grantha Bhaṇḍār Mandir Bolsiri Kota
88.	Meghesvar Carita	—do—	—do—	Āmer Śāstra
89.	Yasodhara Carita	—do—	—do—	Bhaṇḍār Jaipur
90.	Dhanyakumār Carita	—do—	—do—	—do—
91.	Amarasena Carita	Mānnikka Rāja	1519 A. D.	—do—
92.	Nāgakumār Carita	—do—	16th Century	—do—
93.	Mṛigāṅkaleha Carita	Bhagvatī Dāsa	17th „	—do—
94.	Sugandha Daśami Rāsa			
95.	Mukata Saptami Rāsa			
96.	Harisena Carita	—	—	—do—
97.	Bhāvanā Kulaka	—	—	Grantha Bhaṇḍār Jassalmer
98.	Maharsī Kulaka	—	—	—do—
99.	Karakandu Carita	—	—	Grantha Bhaṇḍār of Jaina Temple Abhi- nandan Swami Būndī
100.	Anathmīya Kahā	Haricandra	15th	

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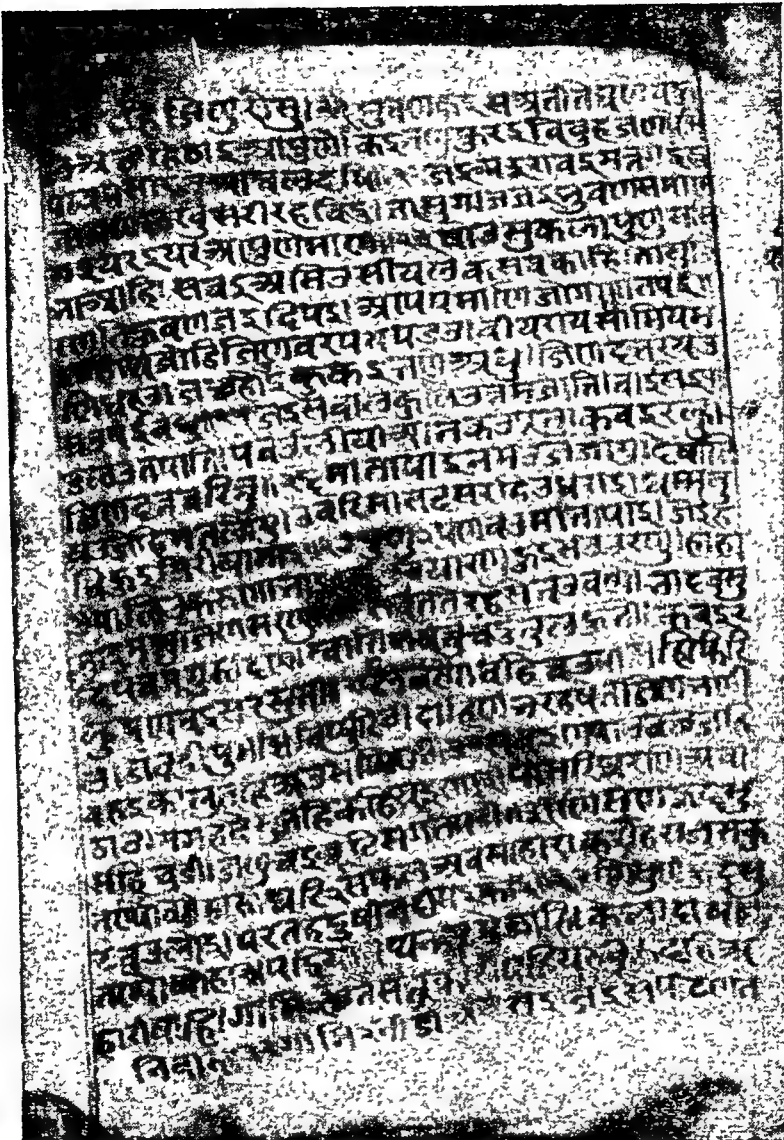
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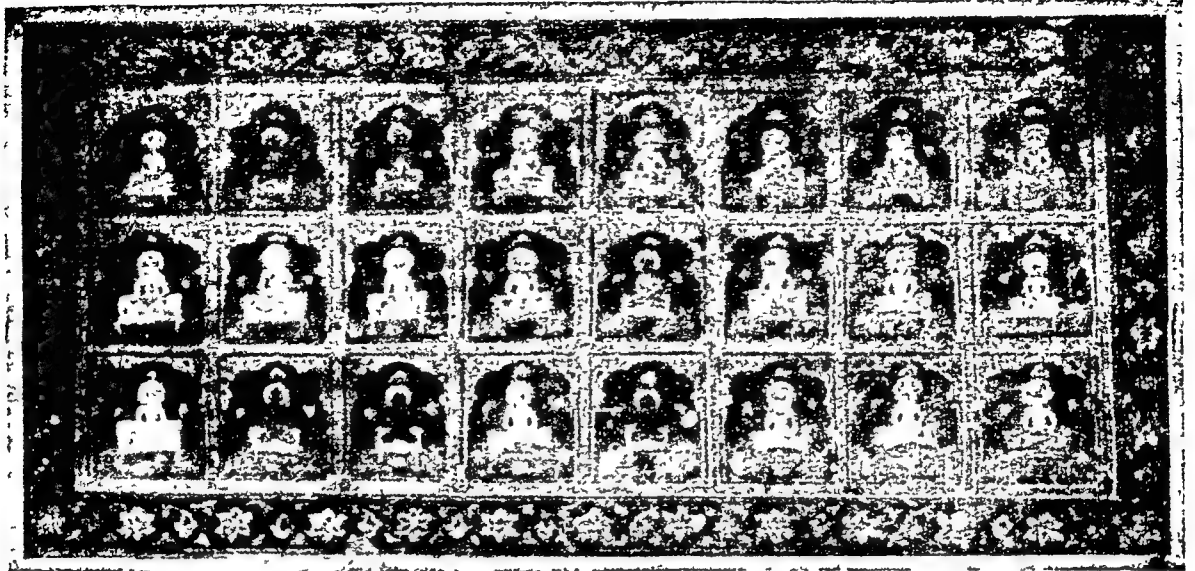


Jinadatta Charita Composed in Samwat 1354, and preserved
in the Grantha Bhandār of Jain Temple Paṭodi, Jaipur

पञ्चाङ्गमन्त्रिभ्यः ॥ ॥ सारदविणुमतिक्रियतुनदोः ॥ मरुआषमणविबृजइकोऽ ॥ मोअसार
 पणअमरयुती ॥ निदिक्कअवृष्टिदोऽकत्तकृती ॥ १ ॥ मनुकोमारदसारदकरइ ॥ तिमकउअनु
 कोउसदइ ॥ तिणवरमुमदनुणिगायवाणि ॥ सारदपणवकुपरियाणिअउदलअकमत्त
 मरावसवासु ॥ कासमीरपुरलनिकासु ॥ दसवटीकरसषणिदेइ ॥ कविमधरसरसंइयनए
 ॥ ॥ ॥ मेतवअपदमवतीणा ॥ करदअलावणिवाजदिवीणा ॥ आगमजाणिदेकमअमती ॥
 कुण्डुजेणवदसरस्वती ॥ ४ ॥ मदमावतीदंडकरलेइ ॥ जालासुषीवकेसरीदेइ ॥ अत्र
 इयोदिलिजोमासा ॥ मासणदेवीतवइसअरु ॥ ॥ जिणमासणजेविद्यनदरेइ ॥ द्वाथलकुव
 अउनेदोऽ ॥ सविद्यइइ ॥ रिउहरइअसरसु ॥ अगिवाणीजणणउमित्रपावु ॥ ६ ॥ उवीसउस
 मीदुहरणा ॥ यउवीसउकेजरमरण ॥ जिगायउवीसमनउधरिलेउ ॥ करउकटिअइदोऽ
 जसाउ ॥ ॥ पिषनुअदिनुमंसउतदिसयउ ॥ असिनंदणवउअउवनेयउ ॥ सुमनिपदमुपउ
 अवस्सुपासु ॥ ददपउआठमउनिकासु ॥ १ ॥ मुविभुनवउंस ॥ तलुदसमयउ ॥ ॥ सत्रेयउ
 गारदउपउ ॥ वासुशुअरुविमउअनेनु ॥ १ ॥ सुसंसितिसालदउपरूपरुता ॥ १ ॥ कुंथुसतारद
 अस्सुअअर ॥ महीनाथुणुणमीवारा ॥ मुणिमुवतुनमितिसिवावीसायासुबीरुमकुदेवि

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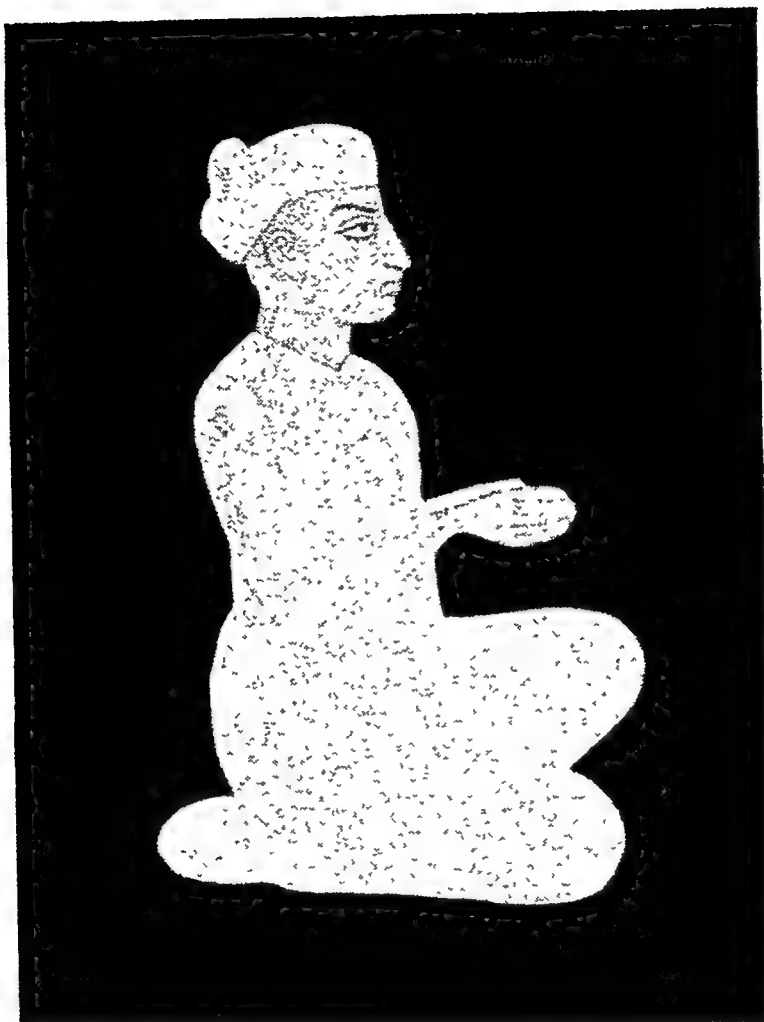


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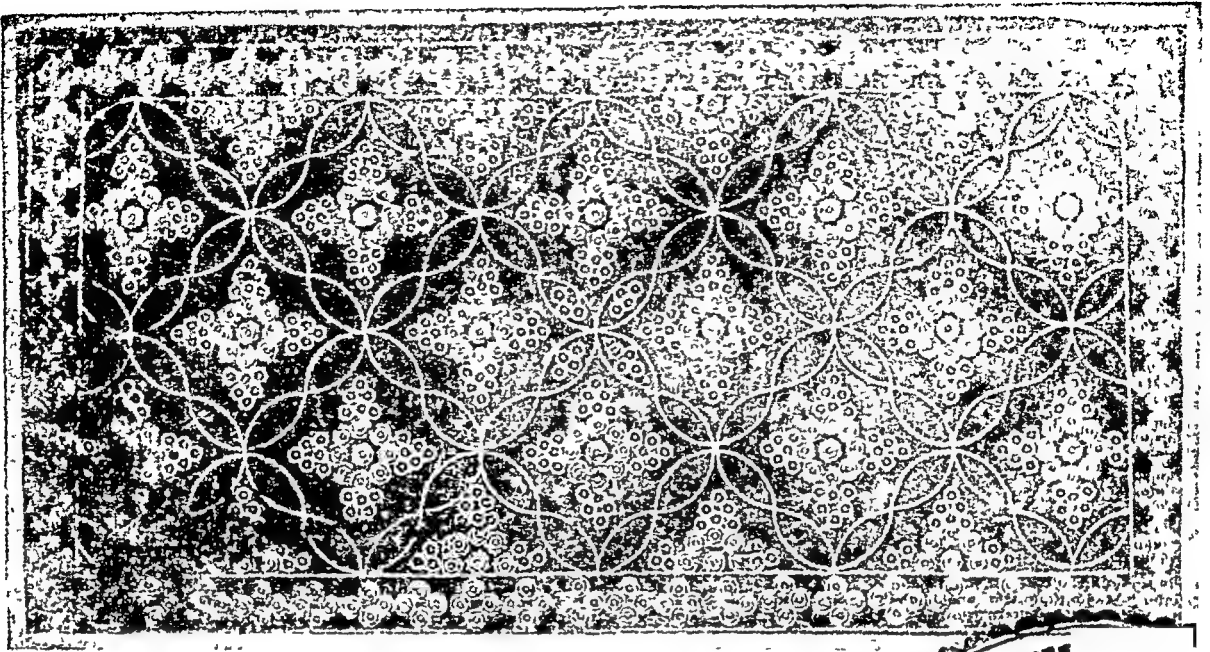
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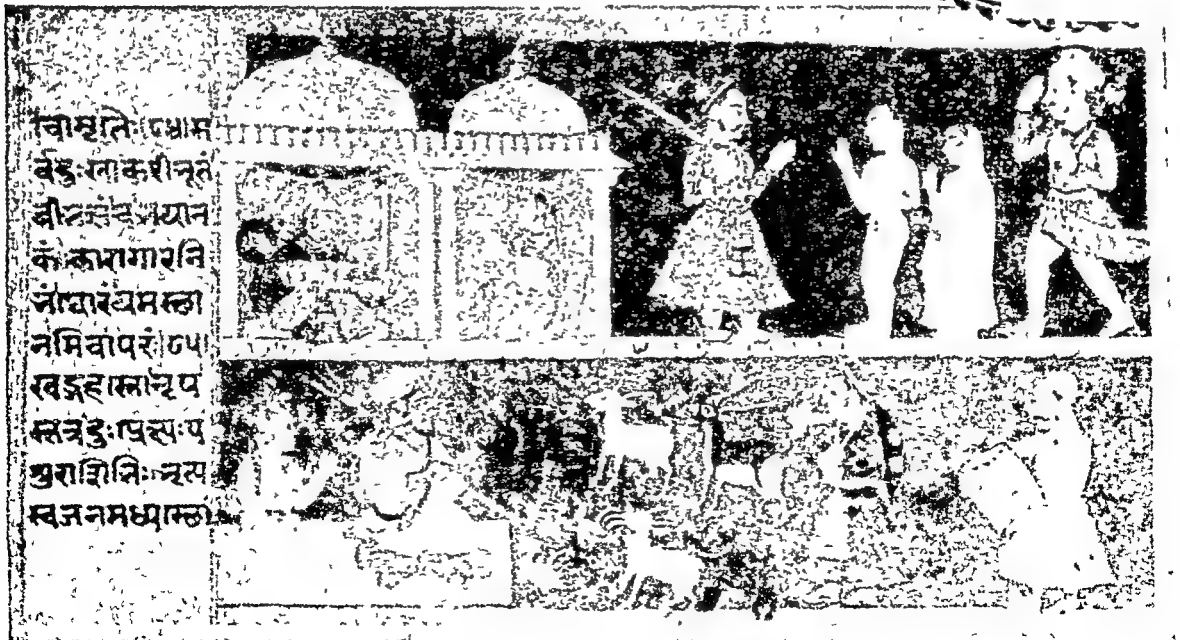


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